



ROYAL
COLLEGE
OF MUSIC

London

RCM CHAMBER MUSIC

Tuesday 10 January, 1.05pm

Performance Studio

Beethoven
(1770–1827)

Duo in C Major for violin and violincello
WoO27

10'

- i Allegro comodo*
- ii Larghetto sostenuto*
- iii Rondo- Allegretto(vivace)*

June Lee violin
Clare Juan cello

Ryan Collis
(b 2004)

Pirate Noises

15'

- i Prologue*
- ii Minuet 1*
- iii Minuet 2*
- iv Gavotte 1*
- v Gavotte 2*
- vi Aria 1*

Ryan Collis piano

Beethoven
(1770–1827)

Variations and Fugue for Piano in Eb Major,
Op.35 'Eroica'

23'

James Carrabino piano

Upcoming Events

RCM CHAMBER MUSIC

Thursday 12 January, 6pm

Amaryllis Fleming Concert Hall

Repertoire to include:

Albeniz Suite Iberia, Book 1

Granados Valses Poéticos

Chen Yao Through waters, by mountains

Milhaud Suite, Op. 157b, for Violin, Clarinet and Piano.

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Emma Adlard, Head of Philanthropy on **0207 591 4743** or at emma.adlard@rcm.ac.uk



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Programme details correct at time of going to print.



**ELECTRONICS CONCERT:
SPARROWS IN SUPERMARKETS**

Wednesday 11 January 2023, 6pm | Performance Hall

ELECTRONICS CONCERT: SPARROWS IN SUPERMARKETS

Wednesday 11 January 2023, 6pm | Performance Hall

Diana Salazar curator

Paula Matthusen (b 1978)	Sparrows in Supermarkets	7'
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Larli Davies *recorder*

Nathaniel Haering (b 1994)	To facilitate friction	9'
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Elliott Bougant *violin*

Elainie Lillios (b 1968)	Undertow	10'
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Méline Le Calvez *bass clarinet*

Annie Gosfield (b 1960)	Long Waves and Random Pulses	13'
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Elliott Bougant *violin*

Jorge Ramos (b 1995)	Suivi (UK premiere)	6'
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Rowan Jones *bass clarinet*

This evening's cutting-edge concert – curated by RCM Director of Programmes and electroacoustic composer Diana Salazar – features new works with live electronics. A number of pieces will performed in darkness.



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Paula Matthusen Sparrows in Supermarkets (2011)

In the supermarket down the street from me, a family of sparrows has taken up residence, having found a convenient location above the bakery aisle. I'm intrigued by such moments when the boundaries between different environmental and acoustical spaces are reconfigured. *Sparrows in Supermarkets* seeks not to convey literal birdsong, but rather to examine snippets of melodic repetition as they inhabit different, and at times surprising, spaces. The piece was commissioned by and is dedicated to Terri Hron, and is featured on the album, *Bird on a Wire II: Flocking Patterns*.

Nathaniel Haering To facilitate friction (2020)

While working on a recent piece for chamber ensemble and electronics, I was immersed in its erratic, panicked atmosphere. I became obsessed with the idea of frantic, futile solos lashing out violently from silence with such constant intensity and fervour that they resulted in a kind of horrified stasis, a unit of grotesque and vicious sustain striving endlessly but going nowhere, grasping desperately at nothing in the pursuit of a distant unseen hope. *To facilitate friction* elicits the sense of urgent driving desperation even more potently as it is condensed, focussed and amplified by being embodied by a single performer. Acting as the sole conduit for the rapid, jarring yet intricately intertwined shifts in materials, sonic worlds, and dire emotional stakes of the piece the soloist wields, reinforces, and rallies against the electronics as an extension of themselves.

Elainie Lillios Undertow (2018)

Undertow for bass clarinet and live electronics, was commissioned by the 2018 Delian Academy for New Music with funding support from the Ernst von Siemens Music Foundation. It premiered at the 2018 Delian Academy for New Music in Mykonos, Greece. Special thanks to Heather Roche for sharing her extensive clarinet extended technique repositories, to clarinettist Derek Emch for providing extended techniques feedback and recordings, and to Hugo Queirós for premiering the work and helping refine the final version.

Annie Gosfield Long Waves and Random Pulses (2012)

Long Waves and Random Pulses is a duet for violin and jammed radio signals. The piece was presented in a unique double premiere: this version was performed at Holland's Night of the Unexpected festival, on a tour of Dutch nightclubs. I composed the piece at the American Academy in Berlin where I had access to German radio archives and where I found original recordings of jamming sounds that were used to block radio transmissions in Italy, Germany, and the Soviet Union during the Second World War. The electronic backing track includes a repeated six-note figure that was drawn from recordings of an Italian radio jamming device, a buzzing pitched pulse from a German jamming device, a quote from JS Bach's Chaconne in D minor as it might have been heard in a jammed broadcast, and many extended techniques evoking the sounds of these otherworldly radio signals. The violin merges and emerges, shifting from music, to noise, to pure signal while fading in and out of the otherworldly sounds of intentional radio interference. The violin part contrasts virtuosic and textural playing, the radio-inspired noise left solely to the acoustic sounds of the violin. I considered how a listener might perceive these unpredictable shifting sounds when they turned on the radio and are confronted with the two very different signals competing for the same wavelength, and the dynamic tension between music, noise, and the interference of pure signal. As for the title, *Long Waves* refers to the long wave radio frequencies that many of these interrupted signals were broadcast on. *Random Pulses* is a method of radio jamming that uses a random pulse noise to override a target radio frequency.

Jorge Ramos Suivi (2022)

This work is the result of a long research journey into using technology and electronics not only to shape my composition and orchestration approach but to also pursue a higher degree of performative autonomy. I started sketching this work while trying to make use of Antescofo, the score-following system that allows the computer to automatically follow what the bass clarinetist is playing and, in the meantime, to control the electronics. However, there is a wide range of variables that the computer is constantly being given whilst doing this. Any deviation on these and the software is no longer able to proceed. On the one hand, the computer is able to control parameters in a really short time span, but on the other hand, to take advantage of this I would need to deeply shape my approach to what I knew the software was able to cope with. After a while, this raised the question, would this technology be truly necessary for this work or was I just using it because it was available?

The latter quickly seemed to be the correct answer. As such, I ditched the score-following system and focused on developing a work focused on the threshold between using the electronics to both follow and anticipate the performer. Additionally, the use of an instrument capable of a wide frequency range allowed me to better dilute the instrumental sound within the electronics and vice-versa, leading to a musical dialogue where identity proves to be hybrid.

This work was made possible due to funding from the Portuguese Republic Ministry of Culture.

Diana Salazar

Dr Diana Salazar is Director of Programmes at the RCM, where she oversees learning and teaching at junior, undergraduate and postgraduate levels. A conservatoire trained flautist and composer, her research interests combine practice research in electroacoustic composition with exploration of conservatoire pedagogies and technology-enhanced learning in higher music education. As a composer and sound artist her works have been performed and broadcast internationally, with many of her electronic works recognised in leading international competitions including Bourges, Música Viva, the International Computer Music Association Awards, Musica Nova and Prix Destellos. Recent releases include *Luadhadr* for harmonium and electronics on Kate Halsall's debut solo album *Breathe in Me* (2021) and *Asper Strata* for trumpet and electronics, recorded by Tom Poulson on the compilation album *looking out | looking up* (2022).

Larli Davies

Larli Davies is from Australia. She is a David Laing scholar and ABRSM award recipient at the RCM where she is completing her undergraduate studies under the tutelage of Professors Ashley Solomon, Maria Ayerza, and Sarah Jeffery. She enjoys exploring the full range of possibilities afforded by the recorder as a soloist and chamber musician, with repertoire spanning from medieval consort music through to new commissioned works. Aside from performing, Larli is passionate about diversity and identity in the arts and her unique experiences as a wheelchair user informs much of her work.

Elliott Bougant

Elliott Bougant is a second year Master's student at the RCM taught by Itzhak Rashkovsky. He has taken part in numerous orchestral and chamber music projects at the College. Recent highlights include the Prizewinners' Concert, Professors' Concert and a performance of Vaughan Williams' *A Sea Symphony* with the RCM Symphony Orchestra conducted by Adrian Partington. Elliott is grateful to the RCM for the loan of a 1760 Italian violin made by Andreas Giselberti.

Méline Le Calvez

Méline studied in Paris before coming to London, where she is currently studying at the RCM for a Master of Performance. Her professors are Peter Sparks, Richard Hosford, Timothy Lines, Marie Lloyd and Paul Richard. She is very grateful to be a RCM Scholar. She also studies historical clarinet with Colin Lawson. Méline is a member of the Thea Trio and has a great passion for playing both chamber and orchestral music. She is part of the London Philharmonic Orchestra's Foyle Future Firsts programme 2022/23 and she has enjoyed playing as a freelance musician with the English National Opera Orchestra, London Symphony Orchestra and Royal Opera House Orchestra. She also works on bringing together music, dance and theatre with the Theatre Company Les Engivaneuses.

Rowan Jones

Rowan Jones is studying for her Master's of Performance at the RCM. She graduated from the Royal Academy of Music with a First Class degree. She is a keen orchestral and chamber musician, who also has an interest in wider experimental art and music collaborations. Rowan has enjoyed playing for a variety of freelance orchestral projects, having recently recorded with Shadwell Opera at Crown Lane Studios and performed with Sinfonia Verdi. Rowan has also recorded for Naxos alongside Czech Philharmonic member Ondrej Roskovec. As a soloist, Rowan has performed Mozart's Clarinet Concerto with the Orchestra of Christ Church Spitalfields. She is a founding member of Sylva Winds which was awarded the Digital Chamber Music Prize in 2021 and recently recorded Baber's *Summer Music* and Thea Musgrave's *Wind Quintet* at Abbey Road Studios. Rowan is grateful for the St Marylebone's Educational Foundation and UMUK Sound Foundation for generously supporting her studies.

Royal College of Music

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SIDE BY SIDE: CHAMBER ORCHESTRA OF EUROPE

Thursday 19 January, 6pm | Amaryllis Fleming Concert Hall

Mats Zetterqvist director

Romain Guyot clarinet

Jasper de Waal horn

Beethoven Symphony no 6 in F major op 68 'Pastoral'

Escape to the countryside as members of the Chamber Orchestra of Europe (COE) and RCM musicians perform Beethoven's Pastoral Symphony.

This performance is directed from the orchestra by COE violinist Mats Zetterqvist, as part of the ensemble's week-long residency at the RCM.

The symphony's original title, Recollections of Country Life, is one of only two intentionally named by the composer himself. This expressive work contains many musical references to nature and the countryside including strings imitating flowing water, woodwind bird calls, a country folk dance and a violent thunderstorm. This performance will be streamed live. To watch, please subscribe to the Royal College of Music's YouTube channel and switch on notifications, or watch at www.rcm.ac.uk/live

Tickets: £5, £8

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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RCM CHAMBER MUSIC

Thursday 12 January, 6pm

Amaryllis Fleming Concert Hall

Albeniz
(1860–1909)

Suite Iberia, Book 1
i Evocacion
ii El Puerto
iii Corpus Christi en Sevilla

20'

Salvador Sanchez Fernandez piano

Granados
(1867–1916)

Ocho Valses Poéticos
i Vivace molto and melodico
ii Tempo de Vals noble
iii Tempo de Vals lento
iv Allegro humoristico
v Allegretto (elegante)
vi Quasi ad libitum (sentimental)
vii Vivo
viii Presto

13'

Yuheng Huang piano

Chen Yao
(b 1976)

Through waters, by mountains

8'

Fangwei Zhao piano
Chao Chen clarinet

Milhaud
(1892–1974)

Suite for Violin, Clarinet and Piano, op 157b
i Ouverture
ii Divertissement
iii Jeu
iv Introduction et Final

10'

Sun Trio
Xuanling Wan violin
Chao Chen clarinet
Abe Sam piano

Upcoming Events

RCM CHAMBER MUSIC: STRINGS OFFER HOLDER DAY

Tuesday 17 January, 1.05pm

Performance Hall

Repertoire to include:

Mozart Fantasia no 3 in D minor k.397

Mozart *Allegro moderato* from String Quartet in D minor k.421

Rachmaninov Trio Élégiacque no 1 in G minor

Sergio Assad Aquarelle

Chopin Introduction and Polonaise

Tickets: Pay What You Can

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ROYAL
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MUSIC IN THE MUSEUM

Friday 13 January, 12.30pm

Museum Gallery

Prokofiev
(1891–1953)

Sonata for Solo Violin, Op. 115
i Moderato

5'

Sofía Gomez Alberto violin

Uno Vesje
(b 1989)

Life is Flashing Before My Eyes and I Realized It
all Started with a Blackbird 8'

Henriette Renie
(1875–1956)

Pièce Symphonique en Trois épisodes 10'
i Introduction - Marche funèbre
ii Appassionata
*iii "La pensée des espérances futures, ne
détruit pas la douleur, elle la transfigure"*

Ian Lim harp

Glière
(1875–1956)

Duos for Two Cellos 10'
i Commodo
ii Leggiero
iii Con moto
vii Animato
viii Giocososo

Alina Maries-Reim cello
Hannah Hoppmann cello

Beethoven
(1770–1827)

Duo in C major for violin and violincello,
WoO27 10'
i Allegro comodo
ii Larghetto sostenuto
iii Rondo- Allegretto(vivace)

June Lee violin
Clare Juan cello

JS Bach
(1685–1750)

Ich will den Kreuzstab gerne tragen BWV 56 6'
'Endlich, endlich wird mein Joch'

Sehet, wir gehn hinauf gen Jerusalem BWV 159 6'
Es ist vollbracht"

Cantata Club

Kate Bingham recorder
Ceci Keiffer harpsichord
Ali Baumann baroque cello

Upcoming Events

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Mozart *Allegro Moderato* from String Quartet in D minor k 421

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RCM AT ST. MARY ABBOTS

Friday 13 January, 1.05

London

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Myaskovsky
(1881–1950)

Cello Sonata no 2
i Allegro moderato
ii Andante cantabile
iii Allegro con spirito

20'

Alexander Doronin piano

Lantian Gu
(b 1996)

Info-age Rhapsody

8'

Lantian Gu piano

Beethoven
(1770–1827)

Piano Sonata no 30 in E major, Op 109
i Vivace, ma non troppo - Adagio espressivo
ii Prestissimo
iii Gesangvoll, mit innigster Empfindung.
Andante molto cantabile ed espressivo

21'

Huan Zhang piano

Upcoming Events

RCM AT ST. MARY ABBOTS

Friday 20 January, 1.05pm

St. Mary Abbots Church

Repertoire to include:

Godowsky Java Suite Book III:

Beethoven Trio op 1 no 2

Tickets: Pay What You Can

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ROYAL

COLLEGE

OF MUSIC

London

Junior Department Performers Platform

Hilary Sturt *specialist tutor*
Maria Tarasewicz *piano*

Saturday 14 January 2023, 3pm
Performance Studio

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| 3.00 | Emily He <i>piano</i> (pupil of Yekaterina Lebedeva)
Mendelssohn Rondo Capriccioso op 14 | 7' |
| 3.15 | Maria Lee <i>cello</i> (pupil of Alexander Boyarsky)
Boccherini Cello Concerto no 9 in B flat Major G482
<i>i Allegro moderato</i> | 9' |
| 3.30 | Charlie Jang <i>cello</i> (pupil of Pal Banda)
Bach Cello Suite no 1 BWV1007 <i>iii Courante</i> | 3' |
| 3.45 | Rhea Jo <i>oboe</i> (pupil of James Turnbull)
Clara Schumann 3 Romances
<i>i Andante Molto ii Allegro met Zarten Vortrage</i> | 6.5' |

- 4.00 Emma Seymour *violin/piano/viola* (pupil of Miriam Morley/Penny Filer)
Kabalevsky Violin Concerto in C op48 *i Allegro molto e con brio* 5'
JS Bach Prelude and Fugue in C minor BWV 847 4'
Vaughan Williams Christmas Dance 2'
- 4.15 Matthea Zhao *piano* (pupil of Geoffrey Govier)
Bach Sinfonia no4 in D minor BWV 790 2'
Chopin Mazurka in C Major op24 no2 2'
Chopin Ballade in F op38 8'
- 4.30 Tom Kirby *oboe* (pupil of James Turnbull)
Bozza Fantasie Pastorale 7'
- 4.45 Anabel Hannay *viola* (pupil of Sarah-Jane Bradley)
Stamitz Viola Concerto in D op1 *i Allegro* 9'
- 5.00 Duo Markus Sadler *piano* Megan Clarke *cello* (self-tutored)
Brahms Cello sonata no1 op38 *i Allegro non troppo* 12'



Royal College of Music Junior Department,
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+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Ben Storey *Assistant Head of Junior Programmes*
Gill Redfern *Administrator* Molly Bevan *Administrative Coordinator*
John Mitchell *Performance Manager*



ROYAL

COLLEGE

OF MUSIC

London

Junior Department
Soloists Concert

Saturday 14 January 2023, 5.30pm
Performance Hall

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Torry Jang <i>violin</i> Kreisler (1875-1962)	Prelude and Allegro in the style of Paganini <i>i Allegro ii Allegro molto moderato</i>	5.5'
Anaiyah Kashim <i>cello</i> Faure (1845-1924)	Après un reve	4.5'
Liam Ko <i>harp</i> Tournier (1879-1951)	Etude de Concert Au Matin op39	5'
Lorenzo Dore <i>violin</i> Accolay (1833-1900)	Violin Concerto in A minor op905	5'
Charlie Jang <i>cello</i> Klengel (1859-1933)	Concertino in C major <i>i Allegro</i>	4.5'

Jerry Liu <i>piano</i> Mozart (1759-1791)	Sonata in C major K279 <i>i Allegro</i>	4'
Elara Jacobs <i>tenor horn</i> Mozart (1759-1791)	Concerto no4 K495 <i>iii Rondo; Allegro Vivace</i>	4'
Aidan Zhao <i>violin</i> JS Bach (1685-1750)	Partita in E major BMV1006 <i>i Prelude</i>	4.5'
Kitty Ajaz <i>cello</i> Arutunian (1920-2012)	Impromptu	4'
Caia Harris <i>violin</i> Lalo (1823-1892)	Symphonie Espagnole op 21 <i>i Allegro non troppo</i>	5'
Alma Silvera <i>cello</i> Squire (1871-1963)	Tzig Tzig	4'
Almond Zhao <i>violin</i> Lalo (1823-1892)	Symphonie Espagnole op21 <i>v Rondo allegro</i>	5'

Many thanks to David Smith *piano*
and to the following teachers:

Pal Banda, Daphne Boden, Alexander Boyarsky, Viktoria Grigoreva,
Jianing Kong, Eri Konii, Sue Lowe, Francesca Moore-Bridger, Leandro Silvera

Royal College of Music Junior Department
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RCM CHAMBER MUSIC: STRINGS OFFER HOLDER DAY

Tuesday 17 January, 1.05 PM

Performance Hall

Mozart Fantasia no 3 in D minor K 397 5'
(1756–1791)

Tannaz Beigi Jouinani harp

Mozart String Quartet in D minor K 421 8'
(1756–1791) *i Allegro moderato*

Fiora Quartet

Deniz Sensoy violin
Isabella Todes violin
Joseph Lowe viola
Berniya Hamie cello

Rachmaninov Trio Élégiacque no 1 in G minor 15'
(1873–1943)

Cherubino Trio

Annissa Kali Gybel violin
Clare Juan cello
James Carrabino piano

Sergio Assad Aquarelle 4'
(b 1952) *ii Valseana*

Zoe Barnett guitar

Chopin Introduction and Polonaise Brillante op 3 10'
(1810–1849)

Ozgur Kaya cello
Maria Tarasewicz piano

Upcoming Events

RCM CHAMBER MUSIC

Thursday 19 January, 6pm

Performance Hall

Repertoire to include:

Haydn Piano Sonata Hob XVI/34

He Zhanhao and Chen Gang The Butterfly Lovers' Violin Concerto

Liszt Transcendental Etude no 8 'Wilde Jagd'

Jack Luk Sukhavati

Haydn String Quartet op 33 no 3 'The Bird'

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Emma Adlard, Head of Philanthropy on **0207 591 4743** or at emma.adlard@rcm.ac.uk

GIVE THE GIFT OF MUSIC

If you enjoyed this performance, please consider supporting us! By joining as a Friend, supporting our scholarships and artistic programmes, or remembering the RCM in your Will, you will help us secure the future of music for generations to come. All gifts make a difference, no matter the size. For more information about how you can support our global top-performing arts institution or request a legacy brochure, please get in touch with us at dae@rcm.ac.uk or **020 7591 4799**. Thank you.
www.rcm.ac.uk/support



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Programme details correct at time of going to print.

ROYAL COLLEGE OF MUSIC

RCM Chamber Music (Strings Offer Holder Day)

Date: Tuesday 17 January 2023

Time: 1.05pm

Venue: Performance Hall

Duration: 42

Concert Manager: Anja Blackwell

Green Room: Performance Studio; OP09, OP11, OP12

Dress Code: Concert Dress

If you are performing as a soloist, please dress as you would for a professional concert engagement. You may wish to look at performances on the [Wigmore Hall YouTube channel](#) for ideas of what to wear for a chamber venue.

If you are performing as a chamber ensemble, we require you to wear the same **colour scheme** to ensure that you look professional and prepared for concert engagements. We recommend **Concert Dress Black** as everyone should have an item of black clothing.

We reserve the right to ask you not to perform if we feel you are not dressed appropriately for a concert performance.

As a general rule you will not be allowed to perform if you are wearing **branded clothing, jeans/chinos or trainers**.

Please note that the dress code above also applies to page turners.

Running Order:

Mozart (1756–1791)	Fantasia no 3 in D minor k 397	5'
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Tannaz Beigi Jouinani harp

Mozart (1756–1791)	String Quartet in D minor k 421 <i>i Allegro Moderato</i>	8'
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Fiora Quartet

Deniz Sensoy violin

Isabella Todes violin

Joseph Lowe viola

Berniya Hamie cello

Rachmaninov (1873–1943)	Trio Élégiacque no 1 in G minor	15'
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Cherubino Trio

Annissa Kali Gybel violin

Clare Juan cello

James Carrabino piano

Sergio Assad (b 1952)	Aquarelle <i>ii Valseana</i>	4'
Zoe Barnett guitar		
Chopin (1810–1849)	Introduction and Polonaise	10'
Ozgur Kaya cello Maria Tarasewicz piano		

Rehearsals:

10:00-10:20 Mozart - Fantasia No 3 in D minor k.397
 10:20-10:40 Mozart - String Quartet in D minor k.421
 10:40-11:10 Rachmaninov - Trio Élégiacque No. 1 in G Minor
 11:10-11:30 Sergio Assad - Aquarelle
 11:30-12:00 Chopin - Introduction and Polonaise

Useful Information

On the Day

- Please arrive to your rehearsal on time and ready to perform. If you are running late or are no longer able to attend the rehearsal, please contact chambermusic@rcm.ac.uk so that we are aware of the situation.
- During the rehearsal, the stage manager will drop in to ask about your requirements. Please consider the following:
 - How many stands and chairs do I need?
 - Do I have a page turner?
 - Should I let them know about any special requirements such as having two stands for page turns?
- Once you have finished your rehearsal, you are free to leave but please arrive at the Green Room **at least 20 minutes** before the concert begins. Even if you are performing towards the end of the concert, you must be waiting in the green room before the concert starts or you may not be able to perform.
- Please check the durations of the pieces in the programme and head down to the backstage area of the performance space **5 minutes** before you are due to perform. If the programme is running ahead of schedule, a stage manager will come and collect you from the Green Room.

Box Office

We would like everyone to have a wonderful time performing as part of this series. Therefore, we strongly encourage you to invite students, professors, friends and family to attend your concert as audience.

All attendees must secure a ticket from the box office or website including students and staff at RCM. If they do not purchase a ticket before the performance, they will not be allowed into the auditorium.

Please encourage your guests to stay for the whole performance as it is beneficial for everyone to have a nice, full audience to perform to.

Box Office 020 7591 4314 | www.rcm.ac.uk/events

Spoken Introductions

For all Rush Hour & Lunchtime concerts, including those at the Austrian Cultural Forum and St. Mary Abbots Church, performers are required to give a spoken introduction.

Good starting points are:

1. **The Performer(s)** – Your name, where you are from, level of study, how you started making music together.
2. **The Composer** – Where were they from? Where were they when they wrote the piece?
3. **The Work** – Audiences appreciate some help navigating through the work. Try to keep it simple – i.e. where they might have heard the piece before, playing recurring themes/motifs.

Relax and be yourself – these short introductions are an easy way for the audience to get to know a little more about the piece and about you as a musician and a person!

Recordings

Personal recordings of any type are not permitted for RCM concerts.

RCM Chamber Music aims to record all concerts using the Panopto Lecture Capture system. Once the recording has processed, you will be able to access it from the Concerts folder on Panopto.

Students are not permitted to download RCM Chamber Music concerts for personal or professional use. If you would like to record your performance, please book a performance space at another time, and use the Panopto One Touch system.

If you have any further questions or concerns, please contact chambermusic@rcm.ac.uk



ROYAL
COLLEGE
OF MUSIC

London

RCM CHAMBER MUSIC

Thursday 19 January, 6pm

Performance Hall

Haydn
(1732–1809)

Piano Sonata Hob. XVI/34

10'

- i* *Presto*
- ii* *Adagio*
- iii* *Vivace molto*

Fangwei Zhao piano

He Zhanhao, Chen Gang
(1933, 1935)

The Butterfly Lovers' Violin Concerto

10'

- i* *Adagio cantabile*
- ii* *Allegro*
- iii* *Adagio assai doloroso*

Sharon Zhou violin
Elvira Li piano

Liszt
(1811–1886)

Transcendental Etude no 8, 'Wilde Jagd'

6'

Grace Dong piano

Jack Luk
(b 2001)

Sukhavati

8'

Jack Luk conductor
Cristina Dimitrova violin
Peixuan Xie cello
Wendy Ke piano
Juho Hwang vibraphone

Haydn
(1732–1809)

String Quartet op 33 no 3 'The Bird'

18'

- i* *Allegro moderato*
- ii* *Scherzo: allegretto*
- iii* *Adagio ma non troppo*
- iv* *Finale: Rondo – presto*

Céleste Quartet

Carys Underwood cello
Sally Aiko Dando violin
Declan Wicks viola
Angélique Martinet violin

Upcoming Events

RCM CHAMBER MUSIC

Thursday 26 January, 6pm

Inner Parry Room

Repertoire to include:

Cesar Cui Prelude op 64, no 6

Sibelius Romance op 24 no 9

Tchaikovsky arr. Rachmaninov - Lullaby op 16 no 1

L Boulanger 2 Pieces for Violin and Piano

Bloch Schelomo

Tickets: Pay What You Can

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In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Emma Adlard, Head of Philanthropy on **0207 591 4743** or at emma.adlard@rcm.ac.uk



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Programme details correct at time of going to print.



SIDE BY SIDE: CHAMBER ORCHESTRA OF EUROPE

Thursday 19 January 2023, 6pm

Amaryllis Fleming Concert Hall

Mats Zetterqvist director

Romain Guyot clarinet

Jasper de Waal horn

RCM Chamber Orchestra



Chamber
Orchestra
of Europe

SIDE BY SIDE: CHAMBER ORCHESTRA OF EUROPE

Thursday 19 January 2023, 6pm | Amaryllis Fleming Concert Hall

Mats Zetterqvist director

Romain Guyot clarinet

Jasper de Waal horn

RCM Chamber Orchestra

Beethoven (1770–1827)	Symphony no 6 in F major op 68 'Pastoral'	39'
	<i>i Pleasant, cheerful feelings on arrival in the countryside</i>	
	<i>ii Scene by the brook</i>	
	<i>iii Merry gathering of country folk</i>	
	<i>iv Thunder, storm</i>	
	<i>v Shepherd's song. Cheerful and thankful feelings after the storm</i>	

This week the RCM welcomes back members of the Chamber Orchestra of Europe for a week long residency to share their experience and expertise with RCM musicians. The residency includes masterclasses, rehearsals and this evening's performance.

Some of our most talented musicians also had the opportunity to audition for the COE's 'On Tour Education Programme'. Successful RCM musicians will be invited to join a four to five day tour to experience life on the road with the orchestra, receive lessons from the COE principals, take part in chamber music sessions with COE musicians, observe rehearsals and attend concerts.



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Programme details correct at time of going to print.

This evening members of the COE perform alongside the RCM Chamber Orchestra in Beethoven's Pastoral Symphony, directed from the orchestra by violinist Mats Zetterqvist. RCM orchestras play with conductors and musicians of the highest international stature, performing regularly at their home in South Kensington and in prestigious venues across London and beyond. Their concerts are also broadcast live and on demand to an international audience online. The RCM enjoys close relationships with some of the world's most celebrated conductors, and recent and forthcoming visitors include Sakari Oramo, Sir Antonio Pappano, Thomas Zehetmair, John Wilson, Vasily Petrenko, Jessica Cottis, Rafael Payare, Joana Carneiro and Martyn Brabbins. Their willingness to return is evidence of the consistently high standards of playing that the RCM orchestral musicians achieve.

Beethoven's Sixth Symphony was composed between 1803 and 1812, a mature and creative period when some of his most significant works were written. It was during his countryside walks in the district of Heiligenstadt, just outside Vienna, that Beethoven conceived the idea for a work as an 'expression of feeling, which the delight in countryside evokes'. Between 1807 and 1808 he was working on the Fifth and Sixth symphonies simultaneously. These works were completely different in character; the bright and relaxed Sixth and the dark and dramatic Fifth.

The symphony's original title, *Recollections of Country Life*, is one of only two named by the composer and each movement has a programmatic title. This expressive work contains many musical references to nature and the countryside including strings imitating flowing water, woodwind birdcalls, a country folk dance and a violent thunderstorm. Beethoven's inventiveness in using the sounds and moods of nature in a symphonic design paved the way for a new type of programmatic symphony of the 19th century. Of the second movement Beethoven remarked 'Here it was that I composed the *Scene by the brook* and ... the quails, the nightingales, and the cuckoos composed with me'. Beethoven even marked the birdsong in the score – the flute as the nightingale, the oboe as the quail, and two unison clarinets as the cuckoo. The rolling brook is represented by the middle strings. *Merry gathering of country folk* suggests a village orchestra and dancing. An extended wind section conjures up the *Thunder, storm* which is followed by the sounds of a shepherd's pipe.

Chamber Orchestra of Europe

The Chamber Orchestra of Europe was founded in 1981. There are around 60 members who pursue parallel careers as principals or section leaders of nationally-based orchestras, as eminent chamber musicians, and as tutors of music.

From the start, the COE's identity was shaped by its partnerships with leading conductors and soloists. It was Claudio Abbado above all who served as an important mentor in the early years. Nikolaus Harnoncourt also had a major influence on the development of the COE through his performances and recordings of all of the Beethoven symphonies. Currently the Orchestra works closely with Sir András Schiff and Yannick Nézet-Séguin, who are both Honorary Members following in the footsteps of Bernard Haitink and Nikolaus Harnoncourt.

The COE has strong links with many of the major festivals and concert halls in Europe including the Festspielhaus Baden-Baden, the Kammermusiksaal der Philharmonie in Berlin, the Paris Philharmonies and the Concertgebouw in Amsterdam. In partnership with the Kronberg Academy, the COE became the first orchestra-in-residence at the Casals Forum in Kronberg in 2022. The COE has also been orchestra-in-residence at the Esterhazy Palace in Eisenstadt since 2022. The COE's recordings have won numerous international prizes, including two Grammys and three Gramophone Record of the Year Awards.

In 2009, the COE Academy was created in order to give a select group of exceptional students the chance to study with the principal players of COE and to give the students the opportunity to travel 'on tour' with the orchestra.

The COE is a private orchestra which receives invaluable financial support from the Gatsby Charitable Foundation and supporters including Dasha Shenkman, Sir Siegmund Warburg's Voluntary Settlement, the Rupert Hughes Will Trust, the Underwood Trust, the 35th Anniversary Friends and American Friends.

Mats Zetterqvist

Mats Zetterqvist was principal second violin of the COE from 2009 to 2017 and has remained an associate member. He joined the COE as guest leader in 1994 with conductors such as Boulez, Pretres, Chung and Fischer. In 2009 and 2010, he led the orchestra for projects in Tanglewood and New York's Lincoln Center, in performance of works by Bach, Mozart, Ligeti and Carter. Since he joined the COE, Mats has been involved in chamber music concerts and education and outreach projects. Mats graduated with a soloists diploma at the Stockholm Royal College of Music in 1976 and continued his studies at the Liszt Academy of Music in Budapest. Mats has been a soloist with all the leading orchestras of Sweden, with conductors such as Gennady Rozhdestvensky, Myung-whun Chung, Paavo Berglund and Leif Segerstam. His numerous solo recitals include works by JS Bach and Bartók. He was the leader of the Zetterqvist Quartet from 1974 to 2002 and the Zquartet until 2007. He was also leader of the Stockholm Radio Symphony Orchestra from 1989 to 1994. Mats was a member of Trio Mats alongside pianist Mats Widlund and cellist Mats Rondin. Mats has also appeared as a conductor with various chamber and symphony orchestras. He is a Professor of Chamber Music at Edsberg High School of Music in Stockholm and a member of the Stockholm Royal Academy of Music. He plays a 1768 Guadagnini violin.

Romain Guyot

Romain Guyot has performed with the COE since the late 1990s, becoming principal clarinet in 2008. At the age of 16, Romain was appointed principal clarinet of the European Union Youth Orchestra, conducted by Claudio Abbado. Five years later, he was appointed principal clarinet of the Orchestre National de l'Opéra de Paris, where he remained until 2001. He won the Young Concert Artist International Auditions in New York in 1996, one of the highest honours for young soloists, as well as the ARD Competition in Munich with the Debussy Wind Quintet. Romain has performed as a soloist throughout Europe, Japan, Korea, China, South America and the USA. He has performed all of the major clarinet concerto repertoire with numerous renowned orchestras and ensembles. Romain currently teaches at the Haute Ecole de Musique de Genève in Switzerland and at the Seoul National University in South Korea. He released his first CD as soloist with the COE in 2013 (Mozart's Clarinet Concerto and Quintet) for the label Mirare. He has also taken part in many chamber music recordings of works by Brahms, Farrenc, Mozart, Beethoven, Ligeti and Janáček.

Jasper de Waal

Jasper de Waal started playing with the COE in 2012 and was offered the position of principal horn in December 2014. He graduated from the Brabant Conservatory, Tilburg, in 1988. After two years spent in the Royal Military Band, he received a diploma in performance from the Royal Conservatory of the Hague in 1990. Jasper played first horn for the Residentie Orchestra of the Hague from 1990 to 2004 and then occupied the position of first horn with the Royal Concertgebouw Orchestra from 2004 until 2012. Jasper de Waal has given solo concerts, recitals and masterclasses all over the world. He has recorded many CDs, most recently chamber and solo music by Haydn, Brahms, Schumann and Reinecke, and also Britten's Serenade. He can be heard as a soloist on many recordings as principal horn of the Royal Concertgebouw Orchestra led by chief conductor Mariss Jansons. In addition to his career as a horn player, Jasper de Waal is also active as a conductor in the Netherlands, where he has conducted orchestras such as the Noord Nederlands Orkest, the Netherlands Philharmonic Orchestra and the Philharmonic Orchestra of The Hague. Jasper is also a lecturer at the Conservatorium van Amsterdam and guest lecturer at the Fontys Conservatory in Tilburg.

Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

The RCM would like to thank the following orchestral coaches:

Mats Zetterqvist (tutti strings)
Romain Guyot (woodwind)
Jasper de Waal (brass)

Violin I

*Mats Zetterqvist**

Esther Park

Emmanuel Webb

Marsha Ford

Vera Beumer

Jessica Meakin

Sofia Gomez Alberto

Polina Makhina

June Lee

Eliza Nagle

Yuliya Ostapchuk

Lily Harwood

Leslie Wilburn

Violin II

Deniz Sensoy

Isabella Todes

Tayfun Bomboz

Mila Ferramosca

Alex Raine

Can Cui

Lily Kettle

Daniela Guillen Garcia

Zhi Hsuan Lim

Felicia Tsai

Viola

Vanessa Hristova

Sam Scheer

Leon Chakrabarti

Paul Fitzgibbon

Charis Morgan

Laura Young

Mitzi Marley Clarke

Yuqi Sun

Cello

Max Calver

Marion Portelance

Clare Juan

Safira Nielsen

Laura Armstrong

Theodore Baujard

Double Bass

Alexander Heather

Lydie Horsford

Daniil Margulis

James Francis

Flute

Hannah Gillingham

Carina Udriste

Hollie Tibbotts (pic)

Oboe

Jessica Vinson

Federico Allegro

Clarinet

*Romain Guyot**

Adam Lee

Bassoon

Bruce Parris

Douglas McDonald

Horn

Leo Glenister

Jasper de Waal*

Trumpet

Amy Ronson

Becky Strenz

Trombone

Ben Holford

Pau Hernandez

Santamaria

Timpani

Tobias Engelbrektsson

Personnel correct at the
time of going to print.

Italics denote section
principals.

* COE

ORCHESTRAL MASTERWORKS: SPIRIT OF AMERICA

Thursday 26 January 2023, 6pm Amaryllis Fleming Concert Hall

Wayne Marshall conductor
Alvin Arumugam* conductor
RCM Philharmonic

Price The Oak

Copland Quiet City*

Gershwin (arr Berkowitz) Promenade 'Walking the dog'

Gershwin (arr RR Bennett) Porgy and Bess: A Symphonic Picture

RCM alumnus Wayne Marshall, a celebrated interpreter of the music of Gershwin, makes his debut with the RCM Philharmonic.

Opening this all-American programme is a brooding tone poem by Florence Price, the first African-American woman composer to earn national recognition.

Alongside, the trumpet and cor anglais have starring roles in Copland's depiction of a man's struggle between religion and success in Quiet City. The programme concludes with a medley from Gershwin's tragic love story Porgy and Bess, which contains many familiar songs including 'Summertime' and 'It Ain't Necessarily So'.

Tickets: £5, £8

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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www.rcm.ac.uk/support

MUSIC IN THE MUSEUM

Friday 20 January, 12.30pm

Museum Gallery

Forqueray (c.1672–1745)	La Couperin	5'
Caix d'Hervelois (1677–1759)	Plainte	2'
Marais (1656–1728)	Pieces de viole: book 4: Suite in D major <i>i</i> Prélude <i>ii</i> Allemande La Guinebault <i>iii</i> Allemande La Familière <i>iv</i> Boutade <i>v</i> Gavotte <i>vii</i> La Petite Brillante <i>viii</i> Rondeau Le Gracieux	15'
F Couperin (1668–1733)	Suite no 1 <i>i</i> Prélude	4'
Marais (1656–1728)	Pieces de viole: book 4: Suite d'un Goût Etranger Tourbillon	5'
Ozgur Kaya viola da gamba Apolline Khou harpsichord		
Tárrega (1852–1909)	Variations on 'Carnival of Venice' <i>i</i> Introduction <i>ii</i> Theme <i>iii</i> variations	9'
Arie Dakesian guitar		
Klughardt (1847–1902)	Wind Quintet op 79 <i>i</i> Allegro non troppo <i>ii</i> Allegro vivace	12'
Lucy Rowan flute Cherry Kwan oboe Lily Hesper-Dugdale clarinet Oscar Horan horn Phoebe Masters bassoon		

Upcoming Events

RCM CHAMBER MUSIC

Thursday 26 January, 6pm

Inner Parry Room

Repertoire to include:

Cesar Cui Prelude Op.64, No.6

Sibelius Romance Op.24 No. 9

Tchaikovsky arr. Rachmaninov Lullaby Op.16 No.1

L Boulanger 2 Pieces for Violin and Piano

Bloch Schelomo

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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RCM AT ST. MARY ABBOTS

Friday 20 January, 1.05pm

London

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Godowsky
(1870–1938)

Java Suite Book III: 15'
vii *Three Dances*
viii *The Gardens of Buitenzorg*
ix *In the Streets of Old Batavia*

Francesco Bravi piano

Beethoven
(1770–1827)

Trio op 1 no 2 30'
i *Adagio – Allegro vivace*
ii *Largo con espressione*
iii *Scherzo*
iv *Finale: Presto*

Esther Zaglia violin
Clelia Le Bret cello
Sofía Peciña Medina piano

Upcoming Events

RCM AT ST. MARY ABBOTS

Friday 27 January, 1.05pm

St. Mary Abbots Church

Repertoire to include:

Fauré La fleur qui va sur l'eau

Chausson Le temps des Lilas

Debussy La mer est plus belle

Poulenc Les Fêtes galantes

Tchaikovsky Giornimi ticho letele dusha nebesami

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC

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Junior Department
Performers Platform

Mark Messenger *specialist tutor*
Maria Tarasewicz *piano*

Saturday 21 January 2023, 3pm
Performance Studio

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- | | | |
|------|---|----------|
| 3.00 | Orla Scoggins <i>guitar</i> (pupil of Laura Snowden)
Lauro Natalia | 4' |
| 3.15 | Ellie McKenzie-Jones <i>violin & trumpet</i> (Mona Kodama & Torbjorn Hultmark)
Gershwin <i>A Woman is a Sometime Thing</i>
Ibert <i>Impromptu for trumpet</i> | 6'
6' |
| 3.30 | Lucy Palfrey <i>oboe</i> (pupil of Helen barker)
Charles Colin Solo de Concours 1 re op33 | 5.5' |
| 3.45 | Leah Wiseman <i>oboe</i> (pupil of James Turnbull)
Vaughan Williams <i>Oboe Concerto i Allegro moderato</i> | 7' |
| 4.00 | Imogen Atkinson <i>oboe</i> (pupil of James Turnbull)
Marcello <i>Oboe Concerto in D minor i Allegro moderato ii Adagio</i> | 7' |

4.15	Larry Jang <i>cello</i> (pupil of Alexander Boyarsky) Schumann Fantasie op73	11'
4.30	Torry Jang <i>violin</i> (pupil of Eri Konii) Kreisler Praeludium and Allegro	6'
4.45	Niamh Connellan <i>oboe</i> (pupil of James Turnbull) Kalliwoda Morceau de Salon	10'
5.00	Alice Cumberbatch <i>violin</i> (pupil of Juliet Hughes-Rees) Hubay Bolero op51 no3	3'
5.05	Sean Lau <i>violin</i> (pupil of Juliet Hughes-Rees) Kreisler Sicilienne and Rigaudon	4'



Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Ben Storey *Assistant Head of Junior Programmes*
Gill Redfern *Administrator* Molly Bevan *Administrative Coordinator*
John Mitchell *Performance Manager*



ROYAL

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Junior Department
Soloists Concert

Saturday 21 January 2023, 5.30pm
Performance Hall

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Finn Kjaergaard <i>violin</i> Coleridge Taylor Perkinson (1932-2004)	Louisiana Blues Strut	3'
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Anthony Zemsky <i>piano</i> Ravel (1875-1937)	Une Barque sur L'Océan Miroirs	5'
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Chloe Dong <i>cello</i> Popper (1843-1913)	Polonaise op14	5'
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Emily He <i>piano</i> Mendelssohn (1809-1847)	Rondo Capriccioso	5'
--	-------------------	----

Bronwen Roberts <i>trumpet</i> Ponchielli (1834-1886)	Trumpet Concerto op93 <i>i allegro ii andante</i>	5'
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Livia Bayley <i>trumpet</i> Ponchielli (1834-1886)	Trumpet Concerto op93 <i>Finale: Theme and Variations; Allegro</i>	5'
Jenna Liang <i>piano</i> Liszt (1811-1886)	Hungarian Rhapsody no11	5'
Amelie Sainsbury <i>flute</i> Debussy (1862-1918)	Syrinx	3.5'
Hedi Triki <i>piano</i> Schumann (1810-1856)	Fantasiestücke op12 in F Minor <i>Aufschwung</i> Gershwin Prelude no1 <i>Allegro ben ritmato e deciso</i>	3.5' 2'
Archie Chettleburgh <i>trumpet</i> Rob Keeley (b.1960)	Lustrum op57	5'

Many thanks to David Smith *piano*
and to the following teachers:

Alexander Boyarsky, Christopher Hiron, Torbjorn Hultmark, Jianing Kong,
Yekaterina Lebedeva, Ann Martin-Davis, Margaret Ogonovsky, Clara Rodriguez,

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ROYAL
COLLEGE
OF MUSIC

London

EUROPEAN HORIZONS

RCM at the Austrian Cultural Forum

Monday 23 January, 1.05 pm

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Mendelssohn
(1809–1847)

Variations sérieuses, op 54

11'

Fangwei Zhao piano

Brahms
(1833–1897)

Piano Trio no 2 in C major op 87
i Allegro

9'

TBTE Trio
Xuanling Wan violin
Haomiao Cao cello
Fangwei Zhao piano

Beethoven
(1770–1827)

Piano Trio in E flat major op1 no1
i Allegro
ii Adagio Cantabile
iii Scherzo. Allegro assai – trio
iv Finale Presto

30'

Maya de Souza violin
Catherine Cotter cello
Thomas Luke piano

Upcoming Events

RCM CHAMBER MUSIC

Thursday 26 January, 6pm

Inner Parry Room

Repertoire to include:

Cesar Cui Prelude op 64, no 6

Sibelius Romance op 24 no 9

Tchaikovsky arr Rachmaninov Lullaby op 16 no 1

L Boulanger 2 Pieces for Violin and Piano

Bloch Schelomo

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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ROYAL
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RCM CHAMBER MUSIC

Tuesday 24 January, 1.05pm

Performance Studio

Grieg
(1843–1907)

String Quartet no 1 in G minor op 27
iii Intermezzo

7'

Fortuna Quartet

Betania Johnny violin

Sanni Talvitie violin

Diego Bartolome Gomez viola

James Dew cello

Ryan Collis
(b 2004)

Piano sonata no 1 in A minor
i Allegretto
ii Scherzo
iii Finale

14'

Ryan Collis piano

Chopin
(1810–1849)

Prelude op 28 no 15 'Rain Drop'

7'

Debussy
(1862–1918)

Etude no 11 'Pour les Arpeges Composes'

5'

Chopin
(1810–1849)

Ballade no 4 in F minor, op 52

12'

Fangwei Zhao piano

Upcoming Events

RCM CHAMBER MUSIC

Thursday 26 January, 6pm

Inner Parry Room

Repertoire to include:

Cesar Cui Prelude op 64, no 6

Sibelius Romance op 24 no 9

Tchaikovsky arr. Rachmaninov - Lullaby op 16 no 1

L Boulanger 2 Pieces for Violin and Piano

Bloch Schelomo

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Programme details correct at time of going to print.

RCM CHAMBER MUSIC: CRYPT CLASSICS

Thursday 26 January, 11am

The Crypt at St John's Smith Square

I Holst (1907-1984)	Deddington Suite	7'
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Purcell (1659-1695)	2 Fantasias (transcribed from viols)	7'
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Britten (1913-1976)	Alpine Suite	9'
	<i>i Arrival at Zermatt</i>	
	<i>ii Swiss Clock (Romance)</i>	
	<i>iii Nursery Slopes</i>	
	<i>iv Alpine Scene</i>	
	<i>v Moto perpetuo: Down the Piste</i>	
	<i>vi Farewell to Zermatt</i>	

Triple Fipple
Kate Bingham recorder
Larli Davies recorder
Hannah Parry violin

JS Bach (1685-1750)	Toccatina and Fugue in D minor (arranged for solo violin)	9'
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Lee Geonyong (b 1947)	Heoten Garak	8'
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June Lee violin

Upcoming Events

RCM CHAMBER MUSIC

Tuesday 31 January, 1.05pm

Performance Studio

Repertoire to include:

Haydn Sonata in C major Hob XVI:50

Haydn Piano Sonata in F, no 38, Hob XVI/23

Beethoven 7 Variations on 'Bei Männern, welche Liebe fühlen', WoO 46

Shostakovich Cello Sonata in D minor op 40

Tickets: Pay What You Can

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ORCHESTRAL MASTERWORKS: SPIRIT OF AMERICA

Thursday 26 January 2023, 6pm

Amaryllis Fleming Concert Hall

Wayne Marshall conductor

RCM Philharmonic

ORCHESTRAL MASTERWORKS: SPIRIT OF AMERICA

Thursday 26 January 2023, 6pm | Amarylles Fleming Concert Hall

Supported by Victoria, Lady Robey OBE HonRCM through the EDI Visiting Artists Fund

Wayne Marshall conductor

Alvin Arumugam* conductor

Amy Ronson trumpet **Poppy Webb-Taylor** cor anglais

RCM Philharmonic

Copland (1900–1990)	Quiet City*	10'
Price (1887–1953)	The Oak	15'
Gershwin (arr Berkowitz) (1898–1937)	Promenade 'Walking the dog'	3'
Gershwin (arr RR Bennett)	Porgy and Bess: A Symphonic Picture	24'

The RCM Philharmonic plays a central part in the orchestral training at the College. It performs a rich diversity of music from classics of the repertoire to world premieres of works by RCM student composers. The orchestra, constituted anew for each project, comprises students from all years of study and will enhance and develop their performance and technical skills in preparation for the professional world. Past and forthcoming conductors include Martin André, Martyn Brabbins, Jac van Steen and Chloé van Soeterstède. Preparations for concerts usually take place over three days, and include intensive sectional and tutti rehearsals, often led by principal players from the London orchestras. The orchestra regularly performs concerts for schools as part of the RCM Sparks programme. Its concerts are also broadcast live and on demand to an international audience online.



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Programme details correct at time of going to print.

This evening RCM alumnus Wayne Marshall, a celebrated interpreter of the music of Gershwin, makes his debut with the RCM Philharmonic for an all-American programme fusing the genres of classical, jazz, spiritual and folk. Whilst today's audiences can very much enjoy listening to the rich and powerful melodies and orchestrations of these great composers, it is important to understand the context in which they were written, and question historical ideas and opinions. It was during the 1890s that Czech composer Antonin Dvořák encouraged American composers to study and take inspiration from African-American spirituals and songs. George Gershwin and Aaron Copland successfully did this, having come of age in the era of ragtime and jazz, but often overlooked were the African-American composers themselves which included Florence Price. All three composers in today's concert combined and took inspiration from Black and white musical language, but recognition was, on the most part, only received by the former two.

Our opening work is by a pioneering figure in American music, Aaron Copland. Copland was influenced by a number of composers and musical styles including the work of his Paris teacher Nadia Boulanger, neo-classicism, popular music, European nationalist traditions and jazz. Copland's *Quiet City* (1941) was initially composed as incidental music for a failed play by Irwin Shaw. Copland said of this version that it was 'an attempt to mirror the troubled main character'; his struggle with religion, his artistic convictions and the haunting memory of his brother's trumpet playing. Copland later re-worked the music for orchestra with starring roles for the trumpet and cor anglais.

Second on our programme is Florence Price's rich, colourful but brooding tone poem, *The Oak* (1943). Despite Price's prolific output, during her lifetime and following her death, her work was largely forgotten. In 1943 she wrote of her struggles for recognition to the Russian conductor Serge Koussevitzky: 'I have two handicaps – I am a woman, and I have some Negro blood in my veins – and you will understand some of the difficulties that confront one in such a position. Please judge my music on its own merit'. Price's music has since been revived and now holds an important place in the history of African-American and American music.

Copland's contemporary George Gershwin was best known for his jazz-inspired work. His final piece, the clarinet showpiece *Promenade*, was written for the Hollywood film *Shall We Dance?* (1936). It accompanied a scene featuring Fred Astaire and Ginger Rogers walking Walter the dog on the deck of a luxury ocean liner. This evening's programme concludes with a medley from Gershwin's celebrated tragic love story, *Porgy and Bess* (1935) which includes many familiar songs such as *Summertime*, *It Ain't Necessarily So*, and the rousing *Oh Lord, I'm on My Way*. The 'folk opera' is set in the fictional neighbourhood of Catfish Row, South Carolina and is widely regarded as one of the most important American operas of the 20th century. A trailblazing production of the time, it featured the largest classically trained African-American cast seen on an American stage and led to racial integration of audiences in theatres across the world.

Wayne Marshall

British conductor, organist and pianist Wayne Marshall is world-renowned for his musicianship and versatility on the podium and at the keyboard. He served as Chief Conductor of WDR Funkhaus Orchestra Cologne (2014–20), became Principal Guest Conductor of Orchestra Sinfonica di Milano Giuseppe Verdi in 2007 and is a celebrated interpreter of Gershwin, Bernstein and other 20th-century composers.

The 2021/22 season included his debut at the Edinburgh International Festival with Rodgers and Hammerstein gala concerts and his conducting debuts with Munich Philharmonic, Seattle Symphony and the Osaka Philharmonic orchestras. He conducted Bernstein's *Candide* at Opera de Lyon in December 2022. Other conducting highlights include his critically-acclaimed debut with the Berliner Philharmoniker, a widely-praised new production of *Porgy and Bess* at Theater an der Wien and a UK tour with Chineke! and the BBC Singers. Throughout 2018 he played a key role in leading the Bernstein centenary celebrations. Highlights included Bernstein's Mass with Orchestre de Paris. Other guest-conducting invitations include Royal Scottish National Orchestra, La Scala, Leipzig Gewandhaus, Vienna Symphony and BBC Philharmonic amongst others.

As an organ recitalist, he has an exceptionally varied repertoire and performs worldwide and online. Notable organ recitals include Walt Disney Concert Hall Los Angeles, Kimmel Centre Philadelphia and Symphony Hall, Birmingham. He is a regular performer at the BBC Proms.

In 2018 Wayne recorded a Gershwin CD with WDR Funkhaus Orchestra and a double-CD featuring Bernstein's lesser-known chamber music works. His most recent releases feature Dupré's *Passion Symphony* for organ and Gershwin's orchestral music with WDR Funkhaus. He received an ECHO (Deutscher Schallplattenpreis) award for his Gershwin Songbook CD.

Wayne was honoured with an OBE in 2021. In 2004 he received an Honorary Doctorate from Bournemouth University and became a Fellow of the RCM in 2010. In 2016 Wayne was awarded the prestigious Golden Jubilee Award, presented by the Barbados Government for his services to music. Wayne is proud to be an Ambassador of the London Music Fund

Alvin Arumugam

Alvin Arumugam is the Music Director of the Musicians' Initiative (Singapore). Other notable appointments include Music Director of the South Asian Symphony Orchestra and Nimrod Orchestra. Alvin is a graduate of the Yong Siew Toh Conservatory of Music. He is currently pursuing a Master's degree in conducting at the RCM studying with Toby Purser, Peter Stark and Howard Williams. At the RCM he regularly conducts College orchestras and has assisted visiting conductors such as Martyn Brabbins, Antonio Pappano, Jac Van Steen and Rafael Payare. Alvin was the assistant to Toby Purser, RCM Head of Conducting, for the 2022 production of *Così fan tutte* at the Vienna Opera Academy. In 2018 and 2019, he conducted the Musicians' Initiative in its collaboration with The Opera People staging *Il Re Pastore* and *Der Zwerg* respectively. Alvin has collaborated with outstanding artists such as Kanon Matsuda and Neil Varon.

Amy Ronson

Amy Ronson is a second-year postgraduate and South Square Trust Award Holder at the RCM. She began her musical studies at the Junior Royal Northern College of Music and later at Chetham's School of Music. Performance highlights included a solo recital at the home of Sir William Walton in La Mortella, Ischia. Amy is an alumnus of ENO Evolve Scheme. She has also undertaken session work for Tom Rosenthal and London Elektriccity. Amy is a placeholder on the BBC Symphony Orchestra Pathway Scheme, and is taught by Jason Evans, Mark Calder, Kate Moore and James Fountain.

Poppy Webb-Taylor

Poppy Webb-Taylor is a first-year postgraduate and RCM Scholar studying oboe with Rosie Jenkins, Juliana Koch and John Anderson, and cor anglais with Christine Pendrill. Recent performances include playing cor anglais for Shostakovich's Eighth Symphony with the RCM Symphony Orchestra conducted by Sakari Oramo. She has also performed in masterclasses with internationally renowned players such as Jacques Tys and Elaine Douvas. Outside the RCM she regularly plays with the 97 Ensemble and St Paul's Sinfonia.

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The RCM would like to thank the following orchestral coaches:

Frank Zielhorst (tutti strings)
Marie Lloyd (woodwind)
Alan Thomas (brass)
David Hockings (percussion)

Violin I

Olivia Ziani
Annisia Gybel
Ugne Zuklyte
Alix Vailliot-Szwarc
Catherine Alsey
Cristina Dimitrova
Faye Lam
Elliott Bougant
Qin Yap
Anyia Robins
Rubie Besin
Julie Piggott
Homan Woo
Wai Ying Law
Huiduo Xu
AmyJo Gilbert

Violin II

Betania Johnny
Nellie Whittam
Teodoras Kasteckas
Abbie Chan
Kiana Chan
Hilde Jentsch
Piotr Burda-Zwolinski
Qintong Zhou
Chenmei Jiang
Vicky Chan
Jessie To
Leyth Elmani

Viola

Joseph Lowe
Jiaxin Yang
Thantakorn Lakanasirorat
Kuba Was
Juan Marco Requena
Scott Storey
Hattie Quick
Rosie Rowe
Rocio Ortega Lopez
Anastasia Sofina

Cello

Berniya Hamie
Joshua Gray
Laura Williamson
Elizaveta Lessoun
Alina Maries-Reim
Nina Rivas
Haomiao Cao
Astrid Munro

Double Bass

Isabel Garcia Gonzalez
Ben Fosker
Davide Scafarto
Sam Lee
Jack Cherry
Ketan Curtis

Flute

Cara Houghton
Rianna Henriques
Samuel Finch
Hannah Gillingham (pic)

Oboe

Katherine Farnden
Alexander Franklin
Ella Delbruck (cor)

Clarinet

Isaac Prince
Emily Crook
Ed Pelham (bass)

Bassoon

Keane Lui
Siping Guo

Saxophone

Sophia Elger (alto)
Emilija Auskalnyte (alto)
Rianna Henriques (tenor)

Horn

Devin Reddy
Tabitha Bolter
Derry Sowinski
Leo Glenister
Elias Giulivi

Trumpet

Callum Robb
Ellena Teal
Archie Musselwhite
Isaac Holt

Trombone

Daniel Pico Villalgorido
Bertie Beaman
David Anton (bass)

Tuba

Nathan Mansell

Timpani

Kian Hsu

Percussion

Tobias Engelbrektsson
Juho Hwang
Beste Gurkey
Chloe Lim Miranda
Lewis Isaacs

Harp

Tannaz Beigijouina
Chris Sabisky

Celeste

Wendy Ke

Banjo

Jerome Ness

Personnel correct at the
time of going to print.
Italics denote section
principals.

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www.rcm.ac.uk/support

VIOLIN CONCERTO MASTERCLASS WITH MAXIM VENGEROV

Wednesday 8 February 2023, 6pm | Amaryllis Fleming Concert Hall

Supported by the Sergei Rachmaninoff Fund for Russian Visiting Professors

Deniz Sensoy, Leora Cohen and Mira Marton violin
RCM Symphony Orchestra

Mendelssohn Violin Concerto in E minor op 64

World-renowned violinist Maxim Vengerov returns to give another of his extremely popular masterclasses, this time focusing on one of Mendelssohn's most celebrated works.

Maxim Vengerov has been Visiting Professor of Violin at the RCM since 2016 and, in 2019, received an Honorary Doctorate presented by the former Prince of Wales. He has won numerous prestigious awards, including a Grammy Award for Best Instrumental Soloist Performance (with orchestra), and he regularly performs globally.

This performance will be streamed live. To watch, please subscribe to the Royal College of Music's YouTube channel and switch on Notifications, or watch at www.rcm.ac.uk/live

Tickets: £10

Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM CHAMBER MUSIC

Thursday 26 January, 6pm

Inner Parry Room

Cui (1835–1918)	Prelude op 64 no 6	5'
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Sibelius (1865–1957)	Romance op 24 no 9	4'
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Tchaikovsky (arr Rachmaninov) (1840–1893)	Lullaby op 16 no 1	5'
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James Carrabino piano

L Boulanger (1893–1918)	2 Pieces for Violin and Piano	5'
	<i>i Nocturne</i>	
	<i>ii Cortège</i>	

Theo Elwes violin
Neo Hung piano

Bloch (1880–1959)	Schelomo	20'
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Him Chan cello
Jack Wong piano

Godowsky (1870–1938)	Java Suite Book III	15'
	<i>vii Three Dances</i>	
	<i>viii The Gardens of Buitenzorg</i>	
	<i>ix In the Streets of Old Batavia</i>	

Francesco Bravi piano

Upcoming Events

MUSIC IN THE MUSEUM

Friday 27 January, 12.30pm

Museum Gallery

Repertoire to include:

Bozza Andante et Scherzo

Decruck Variations Saxophoniques

Hilary Tann Some of the Silence

Nestico A Study in Contrasts

Reinhart Quattro in F minor

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Emma Adlard, Head of Philanthropy on **0207 591 4743** or at emma.adlard@rcm.ac.uk



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Programme details correct at time of going to print.



MUSIC IN THE MUSEUM

Friday 27 January, 12.30pm

Museum Gallery

MUSIC IN THE MUSEUM

Friday 27 January, 12.30pm, Museum Gallery

Bozza	Andante et Scherzo	4'
(1905–1991)	<i>i Andante</i>	

Decruck	Variations Saxophoniques	15'
(1896–1954)		

Hilary Tann	Some of the Silence	10'
(b 1947)		

Nestico	A Study in Contrasts	3'
(1924–2021)	<i>i the Demure</i>	
	<i>ii the Delightful</i>	

Reinhart	Quator in F minor	19'
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Tourist Quartet

Lydia Cochrane soprano saxophone

Maya Mitra alto saxophone

Matthew Stringer tenor saxophone

Lucia Breslin baritone saxophone

Tourist Quartet

The Tourist Quartet was formed in September 2021 and is made up of second- and third-year undergraduate saxophone students from the Royal College of Music. The quartet are passionate about a range of musical genres, with a repertoire ranging from Iturralde to Lantier. The group receives regular tuition with RCM Professor Kyle Horch, and additional coaching from both Simon Channing, and acclaimed solo saxophonist Jonathan Radford. The quartet have recently performed at St Mary Abbots Church, Kensington, and in 2022 were featured in FestiVALL, RCM's festival celebrating diverse and under-represented voices in music. The Tourist Quartet are looking forward to exploring new repertoire in the RCM Chamber Music concert series and are thrilled to be included in the RCM Saxophone showcase at the College's Chamber Festival in February this year. The Quartet is made up of soprano saxophonist Lydia Cochrane, alto saxophonist Maya Mitra, who is a Kirby Laing Foundation Scholar, tenor saxophonist Matthew Stringer, who is a recipient of the RCM Polar Bursary, and baritone saxophonist Lucia Breslin.



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Programme details correct at time of going to print.

UPCOMING EVENTS

MUSIC IN THE MUSEUM

Friday 3 February, 12.30pm

Museum Gallery

Repertoire to include:

JS Bach Suite no 4 in E flat major BWV 1010

JS Bach Gamba sonata 1

Haydn String Quartet in C major Hob III:39 'The Bird'

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM SCHOLARSHIPS

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ROYAL

COLLEGE

OF MUSIC

London

*RCM Vocal Faculty
presents...*

OPERA SCENES

5.30pm | 27 January 2023

Britten Theatre

Director Ella Marchment

Conductor Michael Lloyd

Pianist Christina Lawrie

Production Team

Director

Ella Marchment

Costume Assistant

Zoe Hammond

Conductor

Michael Lloyd

Costume Assistant

Evelien Coleman

Lighting Designer

Rachel Astall

Piano

Christina Lawrie

Head of Stage

Matthew Gorman

Stage Management

Emma Ryan

Set and Props

Britten Theatre Workshop

Costume Designer and Supervisor

Laura Pearse

Cast

Matthias Daehling

Caitlin Golding

Emily Rooke

Emily Chapman

Amelia Langley

May Abercrombie

Felicitas Wrede

Laura Aherne

Charlie Baigent

Ross Fettes

Rachel Allen

Lucy Gibbs

Jiyu Chen

Connor Campbell

Daniela Popescu

Simon Brown

Georgia Melville

Angelina Dorlin-Barlow

Michael Roche

Leo Selleck

Connor Dalton

Synopsis

The year is 1982 and Joseph De Rocher awaits his execution. He has been given the death penalty for the murder of two teenagers, for which he was arrested alongside his brother. However, his brother has only been given a life sentence due to the age he was when he committed the crime. De Rocher is passing his final moments trying to escape his grim destiny by delving into stories all set on the same date in which he is to lose his life and vicariously living a variety of experiences that he will never be granted.

Akhnaten – 1327BCE

GLASS

Akhnaten Matthias Daehling

Nefertiti Caitlin Golding

Maids Emily Rooke, Emily Chapman, Amelia Langley,
May Abercrombie

This work is the final opera in Glass's major trilogy of politics, religion, and science in order to explore the rise of a new religion led by the pharaoh Akhnaten. The scene presented features the pharaoh himself Akhenaten, in a love duet with his Queen Nefertiti, with whom he builds the foundation of 'The City of the Horizon of Aten' in honour of their new religion.

L'incoronazione di Poppea – 92CE

MONTEVERDI

Valletto Felicitas Wrede

Damigella Emily Rooke

Valletto (with a similar energy to Cherubino from Mozart's *Le Nozze di Figaro*) appears whilst Ottavia's lady-in-waiting Damigella is carrying out chores. Valletto enthusiastically declaring his love for the maid, Damigella finally gives in and reveals that whilst she thinks that Valletto is still behaving like a child she does, in fact, love him too very much.

Imeneo – 992CE

HANDEL

Rosmene	Laura Aherne
Tirinto	Matthias Daehling
Imeneo	Charlie Baigent

We find ourselves catapulted into the midst of a love triangle. Rosmene (who has previously been kidnapped by pirates) is torn between love and duty as her poet lover Tirinto and Imeneo (who saved Rosmene from the pirates by killing all of them as they slept) ask Rosmene to choose between which one she will marry. Both men are in love with her, and whilst Rosmene loves Tirinto, the people feel that it is her duty to leave him to be with her saviour Imeneo.

The two love prospects try to pressurise Rosmene to decide as to which one she will give her heart, but Rosmene is not yet ready to weigh in with an answer. Instead, she regales how tormented she too is, and the piece concludes with neither lover receiving a positive answer from her.

A Midsummer Night's Dream – 1192CE

BRITTEN

Tytania	Emily Chapman
Bottom	Ross Fettes
Fairies	Amelia Langley, Emily Rooke, May Abercrombie, Rachel Allen
Student Pianist	Wing Lee

Madness and mischief are at large in this scene in the forest where a frightened Bottom (who has been abandoned by his peers and turned into an ass) sings out loud to maintain his courage. The sound of his voice wakes the fairy queen Tytania, who, with the aid of juice that Puck has sprinkled on her eyelids, immediately falls in love with the creature.

Tytania summons her most loyal fairy servants and, whilst seducing him, demands the very best care for the ass.

Fête Galante – 1712CE

SMYTHE

Colombine	Amelia Langley
Queen	Lucy Gibbs
Pierrot	Charlie Baigent
King	Ross Fettes
Lover	Jiyu Chen
Party Goers	Connor Campbell, Rachel Allen, Caitlin Golding, Felicitas Wrede, Daniela Popescu, Emily Chapman, Laura Aherne, Simon Brown, Matthias Daehling

We find ourselves transported into an extended sequence taken from Ethyl Smythe's one act opera *Fête Galante*, based on a short story by her friend Maurice Baring. The piece takes place over the course of one evening at an outdoor masquerade party involving aristocrats and a comedian dell'arte troupe. The Queen and her Lover are discovered by a jealous Colombine who mistakenly identifies the Lover as her own Pierrot. In a rage, she alerts the King to the deception and events rapidly unfurl. Pierrot, caught in the crossfire and seemingly unable to communicate the truth of the situation that he was, in fact, not the lover, ends up feeling the wrath of the King's temper.

Così fan tutte – 1792CE

MOZART

Fiordiligi	Georgia Melville
Dorabella	Angelina Dorlin-Barlow
Despina	May Abercrombie
Ferrando	Jiyu Chen
Guglielmo	Michael Roche
Alfonso	Leo Selleck

Next, we turn to another story of mistaken identity in Mozart's seminal opera *Così fan tutte*. Guglielmo and Ferrando are determined to prove women's infidelity so have hatched a cunning plot alongside Don Alfonso to test the fidelity of sisters Dorabella and Fiordiligi. In this scene, we see the first meeting between the newly disguised Guglielmo and Ferrando and the surprisingly aggressive reaction of the two sisters towards them.

La Bohème – 1832CE

PUCCINI

Mimi	Daniela Popescu
Marcello	Connor Dalton
Sergeant	Ross Fettes
Despina	May Abercrombie
Damighella	Emily Rooke
Rudolfo	Michael Roche

Another jealous feud is in the making as Bohème is brought to the stage and the real and fictional worlds of Joseph De Rocher start intertwining. In this scene he takes on the character of Marcello, who is confronted by a distressed Mimi, who is concerned about Rodolfo's incessant jealousy and is convinced that they should part. De Rocher (as Marcello) fantasises about the Bohemian stability that he has found in his Musetta before realising that this fantasy world is not one that he can partake of.

The Gondoliers – 1922CE

GILBERT AND SULLIVAN

Gianetta	Rachel Allen
Tessa	Amber Reeves
Giuseppe	Simon Brown
Marco	Connor Campbell
Joseph De Rocher	Connor Dalton

What would one do if they found out they had more than one wife and were royalty? Well, you don't need to think much more because in this scene our two couples ruminate about this very problem. It transpires that despite marrying Gianetta and Tessa respectively, one of the young Marco and Giuseppe were actually married at birth to the heir of the throne of Barataria. Having just learned the news the four take a moment out of time to try to calm themselves and reassert their assuredness in their existing relationships. However, the girls are both feeling incredibly vulnerable, and chaos soon ensues.

Dead man walking

HEGGIE

Joseph De Rocher	Connor Dalton
Sister Helen	Caitlin Golding
Warden and Guard	Leo Selleck
Prisoner	Michael Roche

In our final scene of the evening Joseph De Rocher has run out of books to escape into. There are only a matter of days until he faces the death penalty and Sister Helen has arrived to visit him. He would like to ask her to help him and for her to be his spiritual advisor, but, when confronted with a real woman, spends most of the time trying to push her away.

An emotional denouement follows as Sister Helen vows to be there for him.

Finale

The music of Akhnaten returns as we jump to Joseph De Rocher's day of reckoning. He is led off to face his execution summoning up courage to deliver his final words.

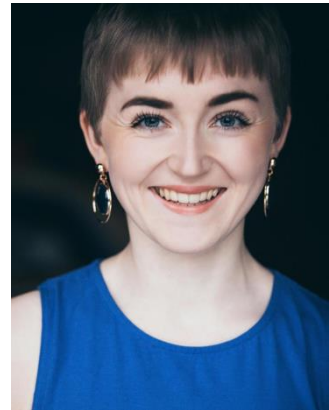
The Cast



Matthias Daehling



Caitlin Golding



Emily Rooke



Emily Chapman



Amelia Langley



May Abercrombie



Felicitas Wrede



Laura Aherne



Charlie Baigent

The Cast



Ross Fettes



Rachel Allen



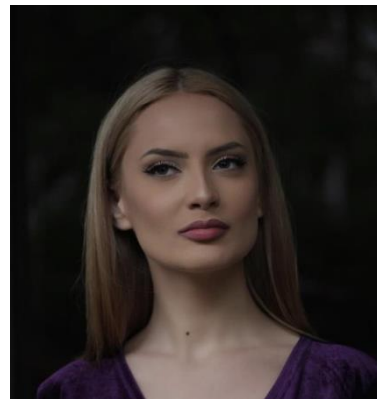
Lucy Gibbs



Jiyu Chen



Connor Campbell



Daniela Popescu



Simon Brown



Georgia Melville



Leo Selleck

The Cast



Michael Roche



Connor Dalton



Angelina Dorlin Barlow

Ella Marchment

Director

Ella Marchment is widely acclaimed as one of opera's most original auteur directors and artistic directors.

Her productions have been staged across the United Kingdom, Europe, Scandinavia, Russia and America, as well as broadcast nationally on BBC Radio 3 and internationally on Opera Vision.

Since 2017 Ella has been the Director of the International Opera Awards, hosting '*the Oscars of opera*' at Sadler's Wells Theatre in London, ENO's London Coliseum, and Teatro Real in Madrid, Spain.

Ella has founded and led a number of arts organisations, including the internationally celebrated Opera Harmony movement, and she is a regular speaker at conferences and masterclasses held by world-renowned companies and conservatoires.

Ella is currently:

- Artistic Director of The Opera Festival of Chicago
- Artistic Director of Opera in the Rock, Arkansas
- Associate Professor and the Director of Opera at Shenandoah Conservatory
- Creative Associate and Co-founder of the opera charity SWAP'ra

Upcoming directing projects include *A Midsummer Night's Dream* at Shenandoah Conservatory, Verdi's *Atilla* with Opera Festival of Chicago, and *L'Aube Rouge* at Wexford Festival.



Michael Lloyd

Conductor

Since his conducting debut with Scottish Ballet, Michael Lloyd's career has encompassed opera, ballet, symphony concerts and West End musicals (he was Music Director from 2006-8 for *The Sound of Music* in the London Palladium). He spent eight years in opera houses in Germany, where he was also very active in chamber music, as a continuo player and chorus master. This was followed by eighteen years on the staff of English National Opera, for whom he conducted many performances of a wide repertoire, including Britten's *Turn of the Screw* on ENO's Russian tour in 1990. He has conducted in Japan, Korea, Singapore, China, Norway, New Zealand, and Australia. Here in the UK, he has also appeared with Welsh National Opera, the Bournemouth Symphony Orchestra, the Ulster Orchestra, Opera Holland Park, Chelsea Opera Group, English Touring Opera, British Youth Opera and English National Ballet.



Michael works regularly as a vocal repertoire coach in the opera schools of the Royal College of Music and the Guildhall School of Music and Drama.

Since September 2009 Michael has been Principal Guest Conductor in the opera house in Magdeburg, Germany. There he has conducted new productions of *La Traviata* and *Orpheus in the Underworld* for the opera and of *Nutcracker*, *Graduation Ball*, *Don Quixote* and *Coppelia* for the ballet, as well as revivals of *Manon* and *Giselle*. He has also conducted symphony concerts and in 2011 was invited to conduct Beethoven's Ninth Symphony, which is performed annually on January 16th to mark the almost total destruction of the city on that day in 1945. He is the first ever British or American conductor to have been invited to do so.

Michael is Music Director of the Chandos Symphony Orchestra, Malvern and the Birmingham Philharmonic Orchestra.

UPCOMING EVENTS

IN THE RCM VOCAL FACULTY

SPRING TERM 2023

Respighi's *La bella dormiente nel bosco*

Ravel's *L'enfant et les sortilèges*

7:00pm | 13, 15, 17, 18 March | Britten Theatre

Michael Rosewell conductor

Liam Steel director

Journey through dark, enigmatic fantasy worlds at the Royal College of Music this spring, as the RCM Opera Studio performs Respighi and Ravel in a stirring double bill.

First, experience Respighi's rarely performed retelling of 'Sleeping Beauty', *La bella dormiente nel bosco*. This timeless fairytale inspired the Italian composer to create an imaginative opera filled with familiar characters, whimsical storytelling and, originally, a cast of memorable puppets.

Following this, Ravel's one-act opera, *L'enfant et les sortilèges*, tells the story of an unruly child leaving a trail of broken furniture and disgruntled animals in his wake. This turbulent tantrum is only halted when something strange starts to happen to the collection of objects around him... but will the child see the error of his ways?

This production, directed by Liam Steel, promises to be a visual feast and a magical evening of musical escapism!

Find other events at www.rcm.ac.uk/events

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ORGAN INTERLUDES: BEN COLLYER

Friday 27 January, 6pm

Amaryllis Fleming Concert Hall

ORGAN INTERLUDES: BEN COLLYER

Friday 27 January, 6pm, Amaryllis Fleming Concert Hall

Elgar (1857–1934)	Organ Sonata in G major op 28 <i>i Allegro maestoso</i>	10'
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Rheinberger (1839–1901)	Sonata no 16 in G sharp minor op 175 <i>i Allegro moderato</i> <i>ii Andantino</i>	15'
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Durufié (1902–1986)	Prelude et Fugue sur le nom d'Alain op 7	12'
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Ben Collyer organ

Ben Collyer

Ben Collyer is a second-year postgraduate student studying for a Master's in Organ Performance at RCM. He is also organist at St John's, Hyde Park Crescent, London.

Ben was a treble in his local church choir, then went on to study organ at Chetham's School of Music, where he learned with Christopher Stokes and Graham Caskie. At Chetham's he performed frequently with Manchester Chamber Choir and Chetham's Symphony Orchestra, and under the batons of visiting conductors Jac Van Steen, Paul McCreash and John Rutter. In 2017, Ben was awarded his ARCO diploma from the Royal College of Organists, and in 2018 took on the role of Organ Scholar at Christ Church Cathedral, Oxford, where he also studied for a BA in musicology.

As a soloist, Ben has performed in a number of prestigious venues, both in the UK and abroad. Recent engagements include performances at L'Église Saint Vincent de Carcassonne and the Royal Opera House in Muscat, Oman. In the academic year 2021-22, Ben was Organ Scholar at St Paul's Cathedral, where he was involved with several prestigious services including the Platinum Jubilee service for Her Majesty the Queen.

In 2021, Ben was given the Richard Newton Scarth Award to study for a Master's in Organ performance at the Royal College of Music, where he now works with David Graham and Andy Dewar. His studies have taken him abroad to European cities such as Paris, Haarlem, and Leipzig, where he enjoys playing some of the best instruments in the world. Ben was recently awarded a place on the Artist's Diploma course at RCM, commencing in autumn 2023.



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Programme details correct at time of going to print.

UPCOMING EVENTS

RCM CHAMBER MUSIC

Thursday 2 February, 6pm
Performance Hall

Repertoire to include:

Ravel Alborada del gracioso *from* Miroirs

Salzedo Variations

Caplet A la française and a l'espagnole

James MacMillan A Different World

Brahms Sonata for Piano and Violin no 1 op 78

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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RCM AT ST. MARY ABBOTS

Friday 27 January, 1.05pm

London

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Fauré (1845-1924)	La fleur qui va sur l'eau	2'
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Chausson (1855-1899)	Le temps des Lilas	5'
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Poulenc (1899-1963)	Les Fetes galantes	1'
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Tchaikovsky (1840-1893)	Giornimi ticho letele dusha nebesami	3'
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Rachmaninov (1873-1943)	Siren/Lilac	2'
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Shostakovich (1906-1975)	Spring Awakening	3'
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Alexandra Dunaeva soprano
Thomas Kelly piano

Schubert (1797-1828)	Sonata for Arpeggione and Piano in A minor, D 821	25'
	i <i>Allegro moderato</i>	
	ii <i>Adagio</i>	
	iii <i>Allegretto</i>	

Clare Juan cello
Ilayda Oguz piano

Upcoming Events

RCM CHAMBER MUSIC

Tuesday 31 January, 1.05pm

Performance Studio

Repertoire to include:

Haydn Sonata in C major Hob XVI:50

Haydn Piano Sonata in F, no 38, Hob XVI/23

Beethoven 7 Variations on 'Bei Männern, welche Liebe fühlen', WoO 46

Shostakovich Cello Sonata in D minor op 40

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

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Junior Department
Performers Platform

Gamal Khamis *specialist tutor*
Maria Tarasewicz *piano*

Saturday 28 January 2023, 3pm
Performance Studio

Welcome to the Royal College of Music Junior Department and our weekly Performers Platform, where students are given the opportunity to play alongside one of the country's finest accompanists and receive expert performance feedback. For the benefit of musicians and audience members, please turn off your mobile phone. Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. For safeguarding and copyright reasons, it is not permitted to make audio or video recordings during Performers Platform. Thank you for your co-operation.

- | | | |
|------|---|------------|
| 3.00 | Cecilia Comitteri <i>piano</i> (pupil of Claudia Schurr)
JS Bach Präludium in E flat minor no8 BWV 853
Schumann Faschingsschwank aus Wien OP26 i Allegro | 4.5'
9' |
| 3.15 | Ellen Roff <i>flute</i> Claudia Membery <i>harp</i> (Andrea Charles <i>tutor</i>)
Tedeschi Elegia op22 | 5.5' |
| 3.30 | Nina Linn <i>clarinet</i> (pupil of Jessie Grimes)
Grovez Concertino <i>Allegro scherzando-Andante espressivo-Allegro</i> | 5' |
| 3.45 | Michael Tao <i>piano</i> (pupil of Konstantin Lapshin)
Bach Prelude and Fugue from Well-Tempered Clavier no3 BWV848
Liszt Transcendental Etude no4 in D minor | 4'
7' |
| 4.00 | Charlie Jang <i>cello</i> (pupil of Pal Banda)
Mendelssohn Song Without Words op19 no1 | 4.5' |

- 4.07 Larry Jang *cello* (pupil of Alexander Boyarsky)
Khachaturian Cello Concerto *i Allegro moderato* 7'
- 4.15
- 4.30 Euna Oh *cello & oboe* (pupil of Leandro Silvera & Helen Barker)
Vivaldi Cello Concerto in C Minor RV401 *i Allegro non molto* 4.5'
Saint-Saëns Oboe Sonata op166 22 *allegretto* 5.5'
- 4.45 Ka Men Yau *violin* (pupil of Mona Kodama)
Massenet Meditation from Thais 5.5'
Rutter Suite Antique *i Prelude iv Waltz* 6'
- 5.00 Isabell Karlsson *violin* (pupil of Ani Schnarch)
Gareth Farr Wakatipu 5'



Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Ben Storey *Assistant Head of Junior Programmes*
Gill Redfern *Administrator* Molly Bevan *Administrative Coordinator*
John Mitchell *Performance Manager*



PERCUSSION SHOWCASE

Monday 30 January, 7.30pm
Amaryllis Fleming Concert Hall

PERCUSSION SHOWCASE

Monday 30 January, 7.30pm | Amaryllis Fleming Concert Hall

Dave Maric
(b 1970)

Shapeshifter

Nebojsa Zivkovic
(b 1962)

First movement from Trio per Uno

Debussy (arr Milligan Power)
(1862–1918)

Clair de lune from Suite bergamasque

Anders Koppel
(b 1947)

Toccata

Eluned Davies
(b 2000)

Sanding down my edges

Joni Mitchell (arr Guy Courtie)
(b 1943)

A Case of You

Nigel Westlake
(b 1958)

Omphalo Centric Lecture



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Programme details correct at time of going to print.

Dave Maric Shapeshifter

Toril Azzalini-Machecler and Isaac Harari *percussion*

Dave Maric's affinity for mixing digital tracks and percussion has made his work an important part of 21st-century percussion repertoire. *Shapeshifter*, one of his earlier all-acoustic works, hints at these electronic elements by using a range of unpitched percussion – bongos, toms, woodblocks and even foot-cowbells – to decorate melodic lines with unfamiliar sounds, whilst also allowing a web of intricate rhythms to take centre-stage.

Nebojsa Zivkovic First movement from Trio per Uno

Lewis Blackwood, Sophie Stevenson and Sophie Warner *percussion*

Utilising the instrumentation of bongos, tuned gongs and one central bass drum, the 'volcanic' first movement of *Trio per Uno* aims to explore the widest possible range of sounds that can be produced by three percussionists.

Debussy (arr Milligan Power) Clair de lune from Suite bergamasque

Milligan Power *vibraphone* Annest Davies *harp*

Clair de lune is the third segment in *Suite bergamasque*, a four-movement composition originally written for solo piano. It has been arranged for this instrumentation to try and compliment the colours and atmosphere originally created by Debussy.

Anders Koppel Toccata

Hoi Yin Ng *vibraphone* Beste Gurkey *marimba*

Anders Koppel's *Toccata* was written in 1990. Citing his jazz and rock musical background, Koppel included multiple types of scale in his writing, including the octatonic. The piece also contains a range of dances including the tango and waltz, jazz improvisation and contrapuntal writing. The work was arranged by the composer for marimba and piano in 1992, and for vibraphone, marimba and orchestra in 1995.

Eluned Davies Sanding down my edges

Tobias Engelbrektsson, Isaac Harari, Murray Sedgwick
and Will Rowling *percussion*

This piece was initially inspired by the striking sonic experience of a bowed cymbal. The action resembles filing away at the instrument to reveal a fragile mystic tone. The piece explores the idea of wearing away, what that reveals and what sparks off as debris.

Joni Mitchell (arr Guy Courtie) A Case of You

Lori Grainger *soprano* Kian Hsu *vibraphone* Stan Talman *marimba*
Tobias Engelbrektsson *cajan*

Joni Mitchell has always been 'the songwriter's songwriter', and her 1971 song *A Case of You* is a masterclass in affecting lyricism and powerful musicianship. Covered by over 300 artists, it is a pleading, poetic admission of love and defeat. Referencing Shakespeare's *Julius Caesar* ('I am as constant as a northern star') and Rainer Maria Rilke ('Love is touching souls'), the original featured two acoustic guitars, here changed to vibraphone and marimba with a soprano part that expands on the original harmonies and embraces the idiosyncrasies of the instruments.

Nigel Westlake Omphalo Centric Lecture

Tobias Engelbrektsson, Isaac Harari, Murray Sedgwick
and Will Rowling *percussion*

Omphalo Centric Lecture is based on a painting by Paul Klee – the direct and centred simplicity of which was an inspiration to the composer. The piece also owes a lot to African Balofon (or xylophone) music, with its persistent ostinati, cross-rhythms and variations on simple melodic fragments. Like African music, it seeks to celebrate life through rhythm, energy and movement. It was originally composed for the Sydney based percussion quartet Synergy.

CHAMBER MUSIC MASTERCLASS:
PETER JARUŠEK OF THE PAVEL HAAS
QUARTET

Tuesday 31st January 1.30 pm
Performance Hall

CHAMBER MUSIC MASTERCLASS:
PETER JARUŠEK OF THE PAVEL HAAS QUARTET

Tuesday 31st January 1.30 pm, Performance Hall

- | | | |
|-------|---|---|
| 13:30 | Haydn
(1732 – 1809) | String Quartet in C major op 33 no 3
<i>i Allegro moderato</i>
<i>ii Scherzo - trio</i>
<i>iii Adagio ma non troppo</i>
<i>iv Finale. Rondo, presto</i> |
| | Inverno Quartet
Ugne Liepa Zuklyte violin
Theo Elwes violin
Rocio Ortega Lopez viola
Elizaveta Lessoun cello | |
| 14:30 | Grieg
(1843 – 1907) | String Quartet no 1 in G minor op 27
<i>iii Intermezzo</i>
<i>iv Finale</i> |
| | Fortuna Quartet
Betania Johnny violin
Sanni Talvite violin
Diego Bartolomé Gomez viola
Elizaveta Lessoun cello | |
| 15:30 | Beethoven
(1770 – 1827) | String Quartet no 11 in F minor op 95
<i>i Alllegro con brio</i>
<i>iv Larghetto Espressivo</i> |
| | Sonora Quartet
Maria Noskova violin
Emily St Claire violin
Maya de Souza viola
Alex Boyd-Bench cello | |

Pavel Haas Quartet

The Pavel Haas Quartet was founded in 2002 by violinist Veronika Jarůšková and violist Pavel Nikl, who was a member of the ensemble until 2016, and has been the ensemble's guest for string quintet performances.

Following its victory in the Prague Spring Festival Competition and Premio Paolo Borciani in Reggio Emilia, Italy in 2005, the quartet soon established itself as one of the world's most exciting contemporary chamber ensembles. Performing at renowned venues around the globe, the quartet has recorded acclaimed CDs, which have received numerous awards. The members of the quartet studied with Milan Škampa, the legendary violist of the Smetana Quartet.

In 2007, the European Concert Hall Organisation named the Pavel Haas Quartet one of its Rising Stars, affording it the opportunity to give high-profile concerts. Between 2007 and 2009, the quartet held the title of BBC New Generation Artist, and in 2010 was granted a classical music fellowship from the Borletti-Buitoni Trust.

In 2022 the Pavel Haas Quartet celebrated its 20th anniversary. *BBC Music Magazine* has ranked the quartet among the ten greatest string quartets of all time.

The Pavel Haas Quartet records exclusively for the Supraphon label. The ensemble's recordings include major works of repertoire by both Czech composers and others including Prokofiev, Schubert and Shostakovich. The ensemble has earned six *Gramophone* awards, two *BBC Music Magazine* awards, and the Diapason d'Or de l'Année. Its new album of the quintets of Brahms also features pianist Boris Giltburg and violist Pavel Nikl.

The quartet's namesake is Czech composer Pavel Haas (1899–1944), the most talented pupil of Janáček, who in 1941 was imprisoned by the Nazis in the Terezín ghetto and three years later died in Auschwitz. Pavel Haas's oeuvre includes three splendid string quartets.

Veronika Jarůšková – violin, Marek Zwiebel – violin, Karel Untermüller – viola, Peter Jarůšek – cello



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UPCOMING EVENTS

RCM CHAMBER MUSIC

Thursday 2 February, 6pm
Performance Hall

Repertoire to include:

Ravel Alborada del gracioso *from* Miroirs

Salzedo Variations

Caplet A la française and a l'espagnole

James MacMillan A Different World

Brahms Sonata for Piano and Violin no 1 op 78

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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ROYAL
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RCM CHAMBER MUSIC

Tuesday 31 January, 1.05pm

Performance Studio

Haydn (1732–1809)	Sonata in C major no 50 op 79 Hob XVI:50 <i>i Allegro</i>	6'
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Grace Dong piano

Haydn	Piano Sonata in F major no 38 Hob XVI:23 <i>i Allegro moderato</i> <i>ii Adagio</i> <i>iii Finale – Presto</i>	10'
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Aidan Si piano

Beethoven (1770–1827)	7 Variations on 'Bei Männern, welche Liebe fühlen', WoO 46	9'
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Shostakovich (1906–1975)	Cello Sonata in D minor op 40 <i>i Allegro non troppo</i> <i>ii Allegro</i> <i>iii Largo</i> <i>iv Allegro</i>	26'
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Clare Juan cello
Ilayda Oguz piano

Upcoming Events

RCM CHAMBER MUSIC

Thursday 2 February, 6pm

Performance Hall

Repertoire to include:

Ravel *Alborada del gracioso* from *Miroirs*

Salzedo Variations

Caplet *A la française* and *a l'espagnole*

James MacMillan *A Different World*

Brahms Sonata for Piano and Violin no 1 op 78

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RCM BRASS ENSEMBLE: RHAPSODY IN BLUE

Thursday 2 February 2023, 7.30pm

Amaryllis Fleming Concert Hall

Jason Evans director

RCM Brass Ensemble



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RCM BRASS ENSEMBLE: RHAPSODY IN BLUE

Thursday 2 February 2023, 7.30pm | Amaryllis Fleming Concert Hall

Supported by The Victor Ford Swale Jazz Fund

Jason Evans director and conductor

Alvin Arumugam and Stone Tung conductors

Zvezdan Vojvodić piano

RCM Brass Ensemble

Copland (1900–1990)	Ceremonial Fanfare	4'
Finn Mattingly (b 2004)	Caustic Mirrors (world premiere)	12'
Gershwin (arr T Rickard) (1898–1937)	Rhapsody in Blue	18'
INTERVAL		
Eric Ewazen (b 1954)	A Western Fanfare	3'
Barber (1910–1981)	Mutations from Bach	6'
Joplin and Marshall (arr Eric Crees) (1868–1917 and 1881–1968)	Swipesy Cakewalk	22'
Joplin (arr Eric Crees)	Bethena	
	The Strenuous Life	
	Weeping Willow	
	Stoptime Rag	

The RCM Brass Ensemble presents an all-American programme featuring the ragtime and jazz melodies of celebrated composers and a world premiere from RCM composer Finn Mattingly. The concert aptly opens with a fanfare, written to commemorate the centennial of New York's Metropolitan Museum of Art. Its premiere took place on Copland's 70th birthday for the opening of the exhibition *Masterpieces of Fifty Centuries*. This is followed by *Caustic Mirrors* inspired by definitions in the American dictionary *Merriam-Webster*: 'caustic, adj. capable of destroying or eating away by chemical action; corrosive' and 'caustic, noun. the envelope of rays emanating from a point and reflected or refracted by a curved surface'.

An arrangement of Gershwin's ground-breaking *Rhapsody in Blue* (1924) follows. This lyrical work for 'piano and jazz band' incorporated elements of European symphonic music and American jazz. Gershwin claimed the idea for *Rhapsody in Blue* came to him while travelling on a train. He incorporated the rhythms, sounds and energy of 1920s' New York into his new piece.

Eric Ewazen's bright, bold and uplifting fanfare introduces the second half of the programme followed by Barber's *Mutations from Bach* (1968) which comprises short transformations of the Lutheran hymn, *Christe, du Lamm Gottes* (*Christ, Thou Lamb of God*). To conclude, the ensemble performs a selection of Ragtime melodies characterised by strong syncopation. Rooted in African-American folk dance and traditions, the genre originated in the slave plantations of southern America. As the style evolved, both Black and white people embraced it with touring 'minstrel' groups providing much of America with a taste of Black music. It is important to note that its popularity also led to negative racist connotations when white performing groups offensively caricatured Black performers through imitation and blackface makeup. However, this evening, the ensemble is performing brass arrangements of joyous and complex works by an extraordinary and influential Black composer, the 'King of Ragtime' Scott Joplin.

Jason Evans

Jason Evans is a Manx-born trumpet player, who went to Chetham's School of Music in Manchester for secondary education. He graduated from the Royal Academy of Music in 2014, and has been Principal Trumpet of the Philharmonia Orchestra in London since 2012. Jason's emerging career has led to him perform with the Hallé Orchestra, Onyx Brass and SuperBrass as well as playing Guest Principal Trumpet with the Gabrieli Consort, the London Symphony Orchestra, the London Philharmonic Orchestra, the London Sinfonietta, the London Symphony Orchestra, and the Royal Philharmonic Orchestra. Touring performances have taken him throughout Europe, the Americas, Australasia, and across Asia. Prior to joining the Philharmonia, Jason was on trial for the Principal Trumpet position in the Royal Scottish National Orchestra, the BBC Symphony Orchestra and the Bournemouth Symphony Orchestra. He was offered the Principal Trumpet positions in the latter two before deciding to join the Philharmonia in 2012. Jason is also a founding member of award-winning brass quintet Inner City Brass.

Alvin Arumugam

Alvin Arumugam is the Music Director of the Musicians' Initiative (Singapore). Other notable appointments include Music Director of the South Asian Symphony Orchestra and Nimrod Orchestra. Alvin is a graduate of the Yong Siew Toh Conservatory of Music. He is currently pursuing a Master's degree in conducting at the RCM studying with Toby Purser, Peter Stark and Howard Williams. At the RCM he regularly conducts College orchestras and has assisted visiting conductors such as Martyn Brabbins, Antonio Pappano, Jac Van Steen and Rafael Payare. Alvin was the assistant to Toby Purser, RCM Head of Conducting, for the 2022 production of *Così fan tutte* at the Vienna Opera Academy. In 2018 and 2019, he conducted the Musicians' Initiative in its collaboration with The Opera People staging *Il Re Pastore* and *Der Zwerg* respectively. Alvin has collaborated with outstanding artists such as Kanon Matsuda and Neil Varon.

Stone Tung

Stone Tung is a graduate of Chetham's School of Music, and is now studying trumpet at the RCM with Mark Calder, James Fountain and Kate Moore on a full scholarship supported by the Croucher Hong Kong Charitable Trust. He has participated in masterclasses with Gustav Melander, Paul Archibald and Henning Kraggerud. Stone has performed with the Hong Kong Children's Symphony Orchestra, Young Musicians Symphony Orchestra, University of London Symphony Orchestra, Hong Kong Festival Orchestra and RCM orchestras. He made his debut with the Gustav Mahler Orchestra in 2022. Stone studies conducting with Dr Jerome Hoberman and also counts Franz Krager and Colin Touchin as his mentors. He has conducted the Chetham's Symphony Orchestra, RCM Brass Ensemble, St Stephen's College Symphony Orchestra and the Clausura Chamber Orchestra which he founded in 2020. He has also been invited to assist Wilson Ng. He has participated in conducting masterclasses with Jac Van Steen, Mark Heron, Ben Gernon, Kenneth Woods and Jonathan Mann.

Zvezdan Vojvodić

Zvezdan Vojvodić is a second year undergraduate pianist studying with Ian Jones and Dinara Klinton. He is the William Mealings Scholar supported by the Cosmina and Douglas Liversidge Scholarship. Zvezdan has won a number of national and international competitions including the Croatian National Competition for Music. At the World Open Online Music Competition, Zvezdan won the Gold Award and was invited to participate in the Cap Ferret Music Festival in 2022. He was a scholarship holder for the City of Zagreb for Excellence from 2019 to 2021 and a prizewinner of the Darmstadt International Chopin Piano Competition in 2022. His performance at the awards ceremony led to an engagement by the Chopin Society Taunus for its Intermusikale in 2023.

RCM Brass Ensemble

The RCM Brass Ensembles perform a diverse range of repertoire each term, from popular classics to new works, including arrangements and commissions. The groups consist of musicians from all years at the College.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

Trumpet

Jack Wilson (pic)

Ed Smith

Joshua Cusworth (E flat)

Libby Foxley

Stone Tung

Rebecca Strentz (flugel)

Horn

Beatriz Vila

Tom Findlay

Hannah Spry

Amelia Lawson

Oscar Horan

Henry Hui

Trombone

Jamie Tweed

Morgan Taylor

Edward Hyde

Jose Teixeira (bass)

Euphonium

Milly Deering

Tuba

Connor Gingell

Gavin Johnson

Percussion

Hoi Yin Ng

Charlie Payne

Milligan Coles-Power

Personnel correct at the time of going to print.

Italics denote section principals.

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VIOLIN CONCERTO MASTERCLASS WITH MAXIM VENGEROV

Wednesday 8 February 2023, 6pm | Amaryllis Fleming Concert Hall

Supported by the Sergei Rachmaninoff Fund for Russian Visiting Professors

Deniz Sensoy, Leora Cohen and Mira Marton violin
RCM Symphony Orchestra

Mendelssohn Violin Concerto in E minor op 64

World-renowned violinist Maxim Vengerov returns to give another of his extremely popular masterclasses, this time focusing on one of Mendelssohn's most celebrated works.

Maxim Vengerov has been Visiting Professor of Violin at the RCM since 2016 and, in 2019, received an Honorary Doctorate presented by the former Prince of Wales. He has won numerous prestigious awards, including a Grammy Award for Best Instrumental Soloist Performance (with orchestra), and he regularly performs globally.

This performance will be streamed live. To watch, please subscribe to the Royal College of Music's YouTube channel and switch on notifications, or watch at www.rcm.ac.uk/live

Tickets: £10

Box Office 020 7591 4314 | www.rcm.ac.uk/events



ROYAL
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London

RCM CHAMBER MUSIC

Thursday 2 February, 6pm

Performance Hall

Ravel
(1875–1937)

Miroirs
iv *Alborada del gracioso*

7'

Grace Dong piano

Salzedo
(1921–2000)

Variations sur un thème dans le style ancien op 30 10'

Tannaz Beigi Jouinani harp

James MacMillan
(b 1959)

A Different World 6'

Greta Bommarito violin
Francesco Bravi piano

Brahms
(1833–1897)

Sonata for Piano and Violin no 1 op 78 25'
i *Vivace ma non troppo*
ii *Adagio*
iii *Allegro molto moderato*

Jelena Horvat violin
Julia Metzmacher piano

Upcoming Events

RCM CHAMBER MUSIC

Tuesday 7 February, 1.05pm

Performance Studio

Repertoire to include:

Mendelssohn - Piano Trio no 2 in C minor

Brahms Clarinet Sonata in E flat major op 120 no 2

Rihards Dubra Lux Aeterna

Tickets: Pay What You Can

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ROYAL
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MUSIC IN THE MUSEUM

Friday 3 February, 12.30pm

Museum Gallery

Salzedo (1921–2000)	Variations sur un style de ancien op 30	11'
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Tannaz Beigi Jouinani harp

JS Bach (1685–1750)	Suite no 3 in C major BWV1009	3'
	<i>i Prelude</i>	

JS Bach	Suite no 4 in E flat major BWV 1010	7'
	<i>i Prelude</i>	
	<i>ii Allemande</i>	

Otoha Tabata viola

F Couperin (1668–1733)	L'Art de Toucher le Clavecin	2'
	<i>vii Sixième prélude</i>	

F Couperin	Pièces de Clavecin, Huitième Ordre	7'
	<i>ii Allemande 'l'ausonienne'</i>	
	<i>iv Seconde courante</i>	
	<i>v Sarabande 'l'unique'</i>	

F Couperin	Pièces de Clavecin, Neuvième Ordre	5'
	<i>ii La rafraîchissante</i>	

Rameau (1683–1764)	Nouvelles Suites de Pièces de Clavecin:	3'
	Suite in A minor	
	<i>iv Les trois mains</i>	

Apolline Khou harpsichord

Upcoming Events

RCM CHAMBER MUSIC

Tuesday 7 February, 1.05pm

Performance Studio

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Brahms Clarinet Sonata in E flat major op 120 no 2

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RCM AT ST. MARY ABBOTS

Friday 3 February, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Beethoven (1770–1827)	Piano sonata no 11 op 22 <i>i Allegro con brio</i>	6'
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Gordon Chan piano

Schubert (1797–1828)	Der Hirt auf dem Felsen, D 965	11'
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Wu Na & Liu Chibing (b 1987 & b 2000)	Jasmine Flower	5'
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Juliet Petrus voice
Chao Chen clarinet
Fangwei Zhao piano

R Schumann (1810–1856)	Märchenbilder for Viola and Piano, op 114	18'
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Becca Marr viola
Neo Hung piano

Upcoming Events

RCM CHAMBER MUSIC

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Performance Studio

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Mendelssohn Piano Trio no 2 in C minor

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R O Y A L
C O L L E G E
O F M U S I C

London

Junior Department
Organ Concert

Saturday 4 February 2023, 5.30pm
Amaryllis Fleming Concert Hall

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Joe Hyam

JS Bach (1685-1750)	Prelude and Fugue in B minor BWV 544	12'
Duruflé (1902-1986)	Suite op5 ii <i>Sicilienne</i>	6.5'

Imogen Gray

Demessieux (1921-1986)	Chorale Prelude on Rorate Caeli op8	3'
Thiman (1900-1975)	Eight Interludes Set 1 <i>i Moderato vii Maestoso</i>	4'

Isabella Song

JS Bach (1685-1750)	Prelude in C major BWV 553	3.5'
Demessieux (1921-1986)	Chorale Prelude on Tu Es Petrus op8	2'

Audrey Wang

Florence Price (1887-1953)	Adoration	4.5'
JS Bach (1685-1750)	Prelude in G minor BWV 558	2.5'

Inga de Vegvar

JS Bach (1685-1750)	Chorale Prelude on In dir ist Freude BWV 615	3'
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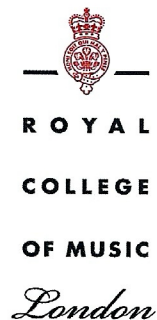
Sophia Membery

Cecilia McDowall (b.1951)	O Antiphon Sequence <i>ii O Radix Jesse iv O Clavis David</i>	4.5'
Vierne (1870-1937)	Symphony no1 op14 <i>vi Finale</i>	6.5'

With special thanks to Martyn Noble

Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Ben Storey *Assistant Head of Junior Programmes*
Gill Redfern *Administrator* **Molly Bevan** *Administrative Coordinator*
John Mitchell *Performance Manager*



Junior Department
Performers Platform

Miriam Lowbury *specialist tutor*
Maria Tarasewicz *piano*

Saturday 4 February 2023, 3pm
Performance Studio

Welcome to the Royal College of Music Junior Department and our weekly Performers Platform, where students are given the opportunity to play alongside one of the country's finest accompanists and receive expert performance feedback. For the benefit of musicians and audience members, please turn off your mobile phone. Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. For safeguarding and copyright reasons, it is not permitted to make audio or video recordings during Performers Platform. Thank you for your co-operation.



- | | | |
|------|---|----------|
| 3.00 | Hoa-Tinh Le <i>piano</i> (pupil of Ian Jones)
Schumann <i>Waldszenen</i>
<i>i Eintritt vii Vogel als Prophet</i> | 5' |
| 3.10 | Ray-Chinh Le <i>cello</i> (pupil of Pal Banda)
Rachmaninov <i>Vocalise</i> | 4.5' |
| 3.15 | Christian Hiemstra <i>piano</i> (pupil of Prach Boondiskulchok)
Chaminade <i>Etude de Concert op35 no2 Automne</i>
Bartok <i>Suite op14 iii Allegro Molto</i> | 6'
6' |
| 3.30 | Piano Trio (Yoko Ono <i>tutor</i>)
Anthony Zemsky <i>piano</i> George Richardson-Jones <i>violin</i> Fernando Lee <i>cello</i>
Schumann <i>Piano Trio no3 in G minor op110</i>
<i>i Bewegt, doch nicht zu rasch</i> | 6' |
| 3.45 | Jamie Zweilueller <i>cello</i> (pupil of Robin Thompson-Clarke)
Kabalevsky <i>Cello Concerto no2 in C minor op77</i>
<i>iii Andante con moto</i> | 8' |

- 4.00 Natan Sarker *violin* (pupil of Erica Dearing)
Wieniawski Violin Concerto no 2 op22 *ii Romance* 5'
Martinu Arabesque no7 2'
- 4.15 Teresa Kiang *violin* (pupil of Eri Konii)
Lalo Symphonie Espagnole *iii Intermezzo: Allegro* 6.5'
- 4.30 Vivek Ramanan *violin* Jinzi Feng-Huang *piano* (Nadia lasserson *tutor*)
Beethoven Spring Sonata in F op24 *i Allegro* 10'
- 4.45 Wind Quintet (James Turnbull *tutor*)
Hanhan Qu *flute* Leah Wiseman *oboe* Cecilila Committeri *clarinet*
Niara Fell *horn* Katharine Rowsell-Ryan *bassoon*
Danzi Wind Quintet op56 no2 in G minor *i Allegretto* 4'
- 5.00 Kendra Wilberforce *viola* (pupil of Karen Bradley)
JC Bach/Casadesus Viola Concerto in C Minor 5'
i Allegro molto ma maestoso
- 5.05 Isaac Scheer *viola* (pupil of Karen Bradley)
Hoffmeister Viola Concerto *i Allegro* 10'



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John Mitchell *Performance Manager*



ROYAL
COLLEGE
OF MUSIC

London

EUROPEAN HORIZONS

RCM at the Austrian Cultural Forum

Monday 6 February, 1.05pm

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Liszt (1811–1886)	Funérailles, S. 173	11'
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Aidan Si piano

R Schumann (1810–1856)	Fantasiestücke op 73	14'
	<i>i Zart und mit Ausdruck</i>	
	<i>ii Lebhaft, leicht</i>	
	<i>iii Rasch und mit Feuer</i>	

Ada Guarneri cello
Francesco Bravi piano

Sancan (1916–2008)	Sonatine for Flute and Piano	9'
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Theodora Kopecka flute
Ziru Ma piano

Beethoven (1770–1827)	Cello sonata no 4 op 102 no 1	17'
	<i>i Andante - allegro vivace</i>	
	<i>ii Adagio - allegro vivace</i>	

Eddie Mead cello
Ilayda Oguz piano

Upcoming Events

RCM CHAMBER MUSIC

Tuesday 7 February, 1.05pm

Performance Studio

Repertoire to include:

Mendelssohn - Piano Trio no 2 in C minor

Brahms Clarinet Sonata in E flat major op 120 no 2

Rihards Dubra Lux Aeterna

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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RCM CHAMBER MUSIC

Tuesday 7 February, 1.05pm

Performance Studio

Mendelssohn
(1809–1847)

Piano Trio no 2 in C minor 27'
i Allegro energico e con fuoco
ii Andante espressivo
iii Scherzo: Molto allegro quasi presto
iv Finale: Allegro appassionato

Tayfun Bomboz violin
Eddie Mead cello
Brielle Cho piano

Brahms
(1833–1897)

Clarinet Sonata in E flat major op 120 no 2 15'
i Allegro amabile
ii Allegro appassionato

SARS Duo
Max Ip clarinet
Edwin Yeung piano

Rihards Dubra*
(b 1964)

Lux Aeterna 10'

Vara Quartet
Sophia Elger soprano saxophone
Rosemary Ball alto saxophone
Nicole Micheli tenor saxophone
Emilija Auskalnyte baritone saxophone

**Please note: this item in the programme will involve reduced lighting in the venue.*

Upcoming Events

RCM CHAMBER FESTIVAL

Saturday 11th and Sunday 12th February

From stunning string quartets to vibrant percussion duos, join us for an inspiring weekend of chamber music performances.

Chamber Festival: MARMEN QUARTET

Sunday 12 February, 6pm

Performance Hall

Repertoire to include:

Vaughan Williams Phantasy Quintet

Ligeti String Quartet no 1

Salina Fisher Heal

Brahms String Sextet no 1 in B flat major op 18

Tickets: Pay What You Can.

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Programme details correct at time of going to print.



**VIOLIN CONCERTO MASTERCLASS
WITH MAXIM VENGEROV**

Wednesday 8 February 2023

6pm, Amaryllis Fleming Concert Hall

RCM Symphony Orchestra

VIOLIN CONCERTO MASTERCLASS WITH MAXIM VENGEROV

Wednesday 8 February 2023, 6pm | Amaryllis Fleming Concert Hall

Supported by the Sergei Rachmaninoff Fund for Russian Visiting Professors

Maxim Vengerov Visiting Professor of Violin

Toby Purser conductor

RCM Symphony Orchestra

Mendelssohn Violin Concerto in E minor op 64

(1809–1847) *i Allegro molto appassionato*

Deniz Sensoy violin

INTERVAL

ii Andante

Leora Cohen violin

iii Allegretto non troppo – Allegro molto vivace

Mira Marton violin

The RCM Symphony Orchestra plays with conductors and musicians of the highest international stature, and is frequently invited to perform in prestigious venues across London and beyond. Past and forthcoming conductors include Sakari Oramo, Sir Antonio Pappano, Thomas Zehetmair, John Wilson, Vasily Petrenko, Jessica Cottis and Rafael Payare. Performances are given after intensive, two-week rehearsals; its concerts are also broadcast live and on demand to an international audience online. The members of the RCM Symphony Orchestra are some of the world's very best young instrumentalists. They have chosen to study at the RCM because of its unrivalled blend of superlative teaching, extensive performance opportunities, and close connections with the orchestral profession. In addition to the many professors who are active professional instrumentalists, the RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia, the Royal Philharmonic Orchestra and the Chamber Orchestra of Europe. This enables students to experience professional conditions and achieve professional standards before they graduate. The RCM's long tradition of high-quality orchestral training has launched the careers of many distinguished orchestral players over several decades.

World-renowned violinist Maxim Vengerov returns to the RCM to present this evening's masterclass focusing on one of Mendelssohn's most celebrated works.

This thrilling three-movement concerto is his last large orchestral work written between 1838 and 1844. Mendelssohn originally proposed the idea of the violin concerto to his friend, German violin virtuoso and composer Ferdinand David. During the six years of its creation, he maintained regular communication with David, who contributed his own ideas to the work.

Writing in the midst of the classical and romantic periods, Mendelssohn used elements of both styles in this work. The three-movement structure (fast – slow – fast), harmony and tonality follow the traditional classical style, but the concerto was innovative and included many original features. There was an immediate entrance of the solo instrument without an orchestral exposition, the three movements were played *attacca* (played without a break), and the cadenza was no longer improvised, but written out by the composer and its location led into the recapitulation rather than placed at the close of a movement.

The E minor Concerto was well received at its premiere in 1845 in Leipzig. It remains an extremely popular and important part of violin repertoire.



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RCM String Instrument Collection

The RCM is custodian to a highly important collection of string instruments and bows that include some of the finest examples of Italian, French and English makers. The collection is maintained and expertly restored by RCM Luthier and world-renowned authority on fine violins Florian Leonhard Fine Violins. This evening our three soloists as well as several members of the orchestra are playing string instruments from the collection. Florian says: 'The RCM collection is an important and fascinating part of the institution's history, ever evolving through the bequests of generous affiliates of the College ... The benefit from the loan of these instruments, which become their voice for a formative period of their education, is simply invaluable to students'.

The RCM is delighted to announce the acquisition of an exceptional violin made by Giuseppe Guarneri del Gesù (Cremona, 1732), which makes its RCM performance debut this evening played by Deniz Sensoy. The College is extremely grateful to a private foundation for the long-term loan of this beautiful instrument made by one of the greatest makers of all time. The RCM would also like to thank Florian Leonhard Fine Violins for invaluable advice and restoration of the violin.

In high demand from soloists and collectors alike, Guarneri's violins boast a number of special qualities, most notably sound production; they are extremely resonant and have a particularly powerful and rich lower register. Guarneri instruments are rare, only about 135 exist in the world and this 1732 violin is one of the finest examples by this illustrious maker. It is exquisitely preserved with plentiful, unpolished original varnish making it not only a superb soloist's instrument but also a very rare reference example for makers, experts and enthusiasts.

For the second movement, Leora Cohen performs on a Milanese violin made by Carlo Antonio Testore (1687–1765), a noted luthier whose instruments are known for excellent tonal quality. Finally you will hear Mira Marton play the RCM's Camillo Camilli (1703–1754) violin, a maker who is considered one of the finest of the 18th-century Mantua school.

Maxim Vengerov

Universally hailed as one of the world's finest musicians, Grammy award winner Maxim Vengerov is one of the most in-demand soloists. He won the Wieniawski and Carl Flesch international competitions at ages ten and 15 respectively, made his first recording at the age of ten, and went on to record extensively for high-profile labels including Melodia, Teldec and EMI, earning among others, Grammy and Gramophone Artist of the Year awards.

In 2007 he followed in the footsteps of his mentor, the late Mstislav Rostropovich, and turned his attention to conducting. In 2010 was appointed the first Chief Conductor of the Gstaad Festival Orchestra.

Recent highlights include opening the season of the Orchestra Filarmonica della Scala with Maestro Chailly, residencies with Monte Carlo Philharmonic and the Philharmonie de Paris, and recital tours throughout the world. In January 2020 Maxim became Classic FM's first solo Artist in Residence and released a recording of Tchaikovsky's Violin Concerto with conductor Myung-Whun Chung and the Orchestre Philharmonique de Radio France.

In April this year Maxim will celebrate a belated 40 years on stage with a Royal Albert Hall concert. He will be joined by Misha Maiski, Simon Trpcesky, the Oxford Philharmonic and its Music Director Marios Papadopoulos, and musicians from the RCM. Highlights of this coming season include an extensive US and European recital tour, chamber concerts with Evgeny Kissin and Truls Mork, and a return to the Montreal Symphony Orchestra.

One of Maxim's greatest passions is the teaching and encouragement of young talent. He is the Stephan and Viktoria Schmidheiny Stiftungs Professor at the Mozarteum University Salzburg and since September 2016 he is a Visiting Professor of Violin at the RCM. In 2018 Maxim became the Goodwill Ambassador of the Musica Mundi School, a unique institution, which supports young talents. With the aim of making musical support accessible, he initiated his own online teaching platform in January 2021, www.maximvengerov.com.

Maxim has received numerous awards including a Grammy Award for Best Instrumental Soloist Performance, a World Economic Forum Crystal Award in 2007 honouring artists who have used their art to improve the state of the world, and the Ordre du Chevallier from the Palace in Monte Carlo where he resides.

Maxim plays the ex-Kreutzer Stradivari violin (1727).

Toby Purser

Toby Purser is Head of Conducting at the RCM, and Musical Director of the Vienna Opera Academy and Aberystwyth MusicFest Conductors Course. He launched Conductors in Isolation during lockdown, an online forum which has over 1800 members. Successes include a nomination for an Olivier Award for Best New Opera Production (Britten *The Turn of the Screw* with ENO/Regent's Park Open Air Theatre) and an International Opera Award (Best Rediscovered Work, Stanford *The Travelling Companion* with New Sussex Opera). Recent projects include the UK premiere of Jake Heggie's *Three Decembers* with Opera della Luna. Toby also conducted performances of *Don Giovanni* and *Così fan tutte* in Vienna and the world premiere of *A Feast in the Time of Plague* for Grange Park Opera. Since 2019, Toby has been Principal Guest Conductor of the Orion Orchestra. He is founding Musical Director of the Vienna Opera Festival and Academy, and has received guest invitations from English National Opera, Royal Philharmonic Orchestra, Royal Liverpool Philharmonic Orchestra and the Philharmonia, amongst others. Toby is Artistic Director of the Peace and Prosperity Trust which supports young artists in the Middle East.

Deniz Sensoy

Deniz Sensoy studies with RCM Head of Strings Mark Messenger and is the recipient of the Queen Elizabeth The Queen Mother Scholarship. Her studies are also supported by the Contemporary Educational Foundation of Turkey (CEV) and Talent Unlimited. She has been awarded the Future Women Stars by the Istanbul Foundation for Culture and Arts and first prize at the Mimar Sinan Young Musicians Music Competition. Notable performances include the International Gümüşlük Music and CEV Arts concert and the Cagliari International Music Festival. She has also performed with numerous orchestras including Bilkent Symphony Orchestra, Izmir State Symphony Orchestra and Olten Philharmonic Orchestra. Deniz has worked with renowned violinists Midori Goto, Kolja Blacher, Dora Schwarzberg and Igor Ozim. Deniz plays a violin made by Giuseppe Guarneri del Gesù (Cremona 1732) and gratefully acknowledges its loan from a private foundation and the RCM.

Leora Cohen

Leora Cohen studies with Alexander Gilman on the Artist Diploma course and is the recipient of the Knights of the Round Table Award. She is also supported by Talent Unlimited, Help Musicians, the Countess of Munster Musical Trust, the Stephen Bell Trust and the MCSC HS Barlow Charitable Trust. Leora is a graduate of Cambridge University and completed her Master's at the RCM in 2022. Competition successes include reaching the final of the Sir Karl Jenkins Music Competition. She has performed Shostakovich in a masterclass with Michael Vaiman, with the LGT Young Soloists, and chamber music for BBC Radio 3, Kings Place and Wigmore Hall. She has led orchestras under the baton of conductors including Sir Mark Elder, Sir Antonio Pappano and Thomas Adès at the BBC Proms. Leora has played alongside the Philharmonia, BBC Symphony Orchestra and the Chamber Orchestra of Europe. Leora plays a violin made by Carlo Antonio Testore and gratefully acknowledges its loan from the RCM.

Mira Marton

Mira Marton spent ten years in specialist music schools in Poland before gaining a place at the Yehudi Menuhin School. She now studies with Radu Blidar at the RCM, where she receives the Russell Race Scholarship, as well as being generously supported by Talent Unlimited and the Zetland Foundation. Mira has won numerous prizes, including the Lutoslawski Competition for Young Violinists, Prix Special Argent at the Paris Music Competition and first prize at the RCM Violin Competition. Her concert experience includes performing in Wigmore Hall, Forbidden City Concert Hall in Beijing, the National Philharmonic in Warsaw and the Royal Castle Concert Hall in Warsaw. Her Wigmore Hall performance of Rachmaninov's *Trio Elegiaque* impressed audiences and critics alike, with Ates Orga writing for *Classical Source*: 'Honest chamber music-making, nuanced in old-world fragrances.' Mira's future engagements include a recording of Matthew Taylor's *Concertino* for violin and strings with BBC NOW Orchestra.

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Violin I

Elif Cansever
 Shoshannah Sievers
 Matilda Sacco
 Lucilla Mariotti
 Esther Zaglia
 Leon Chakrabarti
 Amy Huang
 Michelle Kolesnikov
 Natasha Sutanto
 Ming Zeng
 Mirjam Bartol
 Maria Mamara

Violin II

Ana Molnar-Popa
 Clara Mezzanatto
 Peng Zhen
 Sang Bin Jung
 Eldad Pavilcu
 Angele Sevestre
 Antonio Ferreira
 Tom Wilson
 Toby Purdy

Viola

Ji Eun Park
 Lia Marcos e Melo
 Hattie Quick
 Diego Bartolome
 Feimin Qiao
 Joseph Berry
 Tin Long Lai

Cello

Silvestrs Kalnins
 Eleonore Bernhardt
 Aurelien Pinchon
 Edward Mead
 Jesse Yu
 Radwan Chan
 Fei Pu

Double Bass

Will Duerden
 Lydie Horsford
 James Francis
 Sam Lee

Flute

Tilly Coulton
 Carina Udriste

Oboe

Sasha Puller
 Wai Sum Leung

Clarinet

Jesse Chiu
 Raphael Froissart

Bassoon

Francesco Di Matteo
 Sarah Byrne

Horn

Tabitha Bolter
 Alex Grinyer

Trumpet

Libby Foxley
 Archie Musselwhite

Timpani

Juho Hwang

Personnel correct at the time of going to print.

Italics denote section principals.

The RCM would like to thank the following orchestral coach:
 Peter Stark (tutti orchestra)

GIVE THE GIFT OF MUSIC

If you enjoyed this performance, please consider supporting us! By joining as a Friend, supporting our scholarships and artistic programmes, or remembering the RCM in your Will, you will help us secure the future of music for generations to come. All gifts make a difference, no matter the size. For more information about how you can support our global top-performing arts institution or request a legacy brochure, please get in touch with us at dae@rcm.ac.uk or 020 7591 4799. Thank you.

www.rcm.ac.uk/support



NEW PERSPECTIVES

Thursday 9 February 2023, 7.30pm

Amaryllis Fleming Concert Hall

Timothy Lines director

Michal Oren conductor

New Perspectives

NEW PERSPECTIVES

Thursday 9 February 2023, 7.30pm | Amaryllis Fleming Concert Hall

Timothy Lines director
Michal Oren conductor*
New Perspectives

Jō Kondō (b 1947)	Dots and Lines*	7'
Takemitsu (1931–1996)	Tree Line	12'
Jō Kondō	Syzygia	12'

INTERVAL

Jasmine Morris (b 2001)	Insects multiplied at the speed of an electric current (world premiere)*	7'
Takemitsu	Rain Coming	10'
Jasper Eaglesfield (b 2001)	Episodes from an Imaginary Opera (world premiere)	10'



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Programme details correct at time of going to print.

Our flagship contemporary music group, New Perspectives, explores music by Japanese composers alongside world premieres by RCM composers.

The self-taught composer Toru Takemitsu combined elements of Eastern and Western music and philosophy to create a unique experimental sound world involving improvisation, graphic notation, unusual combinations of instruments and recorded sounds. *Rain Coming* (1982) falls into a series of works beginning in the early 1980s that are referred to as the *Waterscape* cycle. Many of the works from this period include an ascending three-note melodic motive and have titles that include a reference to water. It was the composer's intention for these works to pass through various metamorphoses, culminating in a 'sea of tonality', Takemitsu wrote: 'On its way to the sea of tonality, the piece undertakes metamorphoses, much like the circulation of water in the universe'. The work captures the atmosphere just before rain starts to fall. *Tree line* (1988) was inspired by a line of acacia trees and a formal and balanced Japanese garden. It makes use of octatonic scales – eight notes of alternating semitones and tones.

This term the RCM also celebrates the music of Jō Kondō. His musical styles include hocketing (the rhythmic linear technique using the alternation of notes, pitches, or chords), the music of Ancient Greece, and contrasting instrumental timbres. The ensemble begins with the restrained elegance of *Syzygia* (2000) which uses combinations of tones and lyrical wind timbral transformations. *Dots and Lines* (1993) is an example of his 'linear music' (Sen no Ongaku) which consists of a line of single notes, hocketed over different instruments.

Also on the programme are world premieres by Jasmine Morris and RCM Concerto Competition winner Jasper Eaglesfield.

Insects multiplied at the speed of an electric current is my creative response to the literary works of modernist poet Chika Sagawa, in particular her poem, *Insects*. Sagawa was writing at a time of great fracture and fluctuation; a universal fear of chaos existed amongst the population of the world which was grappling with destruction and disruption. The speaker of the poem shifts and morphs between different forms, almost distracting us from a much more oppressive and sinister force at play; which is something that I wanted to reflect in this piece. (Jasmine Morris)

An instant tidal wave of musical intensity begins this dramatic piece, rapidly transporting you into the world of an opera that was never written. What happens in this opera is down solely to the listener, but the deaths and fire are inevitable; nothing can end well in this non-existent plot. If you come out alive then your story is cleaner than mine. (Jasper Eaglesfield)

Timothy Lines

Timothy studied at the RCM with Michael Collins and now enjoys a wide-ranging career as a clarinetist. He has played with all the major symphony orchestras in London as well as with chamber groups including London Sinfonietta and the Nash Ensemble. From 1999 to 2003 he was principal clarinet of the London Symphony Orchestra and was also chairman of the orchestra during his last year there. In September 2004 he was appointed section leader clarinet of the City of Birmingham Symphony Orchestra, a position he held until January 2006, when he left to focus on his freelance career. He plays on original instruments with the English Baroque Soloists, the Orchestre Revolutionnaire et Romantique and the Orchestra of the Age of Enlightenment and is also frequently engaged to record film music and pop music tracks. Much in demand as a teacher, Timothy is professor of clarinet at both the Royal College of Music and the Royal Academy of Music. In 2016 he was appointed a Fellow of the RCM.

Michal Oren

Michal Oren is an award winning conductor and a clarinetist from Tel-Aviv, Israel. Michal's work represents a contemporary modern approach aiming to combine classical music with additional arts as a new step in the 21st century's cultural creation. Michal is currently studying for her Master's of Performance in orchestral conducting at the RCM under the conductors Toby Purser, Peter Stark and Howard Williams, as a Victor and Lilian Hochhauser Scholar. She was awarded distinction for her Bachelor of Music in orchestral conducting from the Buchmann-Mehta School of Music in Tel Aviv University, under the conductor Yi-An Xu. In 2020 Michal won the first prize in the conducting competition of the Buchmann-Mehta School of Music. Michal is a Residence Music Scholar of The Robert Anderson Trust and winning the America-Israel Cultural Foundation scholarships since 2015. Michal is the musical director of the Museum Orchestra of Petach-Tikva Museum of Art in Israel.

Jasper Eaglesfield

Jasper is a Big Give Scholar at the RCM studying composition with Kenneth Hesketh and Dr Jonathan Cole. In 2022, he won the RCM Composers' Concerto Competition with *Episodes From An Imaginary Opera*. Prior to this he studied composition for four years with Dr David John Roche, receiving additional guidance from composers including Tom Coult, Edmund Finnis, and David Horne. In 2019, Jasper won the Sound World Young Composer's Prize with his string quartet *Birthday Letters*. From 2015 to 2019 Jasper was a member of the Britten Sinfonia Academy, and in 2020 he was a composer in the National Youth Orchestra of Great Britain. Jasper's works have been performed and recorded by ensembles including the Bristol Ensemble, the Brodsky Quartet, Explore Ensemble, and the Fidelio Trio and in venues such as St George's Bristol, the Barbican Centre, the Fitzwilliam Museum, Cambridge University and the residency of the Russian Ambassador in London.

Jasmine Morris

Jasmine Morris is a Noël Coward Composition Scholar, supported by the Victor Dahdaleh Foundation Scholarship at the RCM studying with Kenneth Hesketh and Kathron Sturrock. She previously studied at the Purcell School on the George Drexler Scholarship. In 2019, she was selected to be one of the composers in residence of the National Youth Orchestra where she had her work premiered at the Barbican centre. Her piece *Sirens* for harp and orchestra was selected to be performed by the Purcell Symphony Orchestra, and was one of the winning entries for the BBC Young Composer's Competition 2020. Further commissions have come from Solem Quartet and Riot Ensemble. During the lockdown in 2020, Jasmine collaborated with the Swedish musician Per Runberg on the album *Astrophilia*, released by the label Nonclassical. In 2021, Jasmine was one of six resident composers selected for the Britten-Pears Young Artist programme, which culminated with the premiere of her immersive opera, based on Orwell's *Animal Farm*, at the 2022 Aldeburgh Music Festival.

New Perspectives

The Royal College of Music New Perspectives ensemble was formed to specialise in the performance of contemporary music. The group plays a diverse range of repertoire each term. Recent performances include Lutyens' *Six Tempi* for 10 instruments and George Lewis *The Deformation of Mastery*. RCM student composers also regularly showcase their works with the ensemble. New Perspectives has been directed by a number of established musicians both from the College and from outside, including Timothy Lines and Nicholas Collon. The group is becoming established outside College and engagements have included performances at the Southbank Centre for their festival *The Rest is Noise*.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

Flute

Cara Houghton (pic/alto)
Caroline Wang (alto)

Oboe

Xinyu Cao

Clarinet

Rowan Jones (bass)
Siena Barr (bass)

Bassoon

Francis Bushell (contra)

Saxophone

Yajing Zhang (sop)
En Kai Johann Koh (alto)

Violin

Shiori Shimoda
Bronte Vlashi

Viola

Thantakorn Lakanasirorat

Cello

Aoqing Yang

Double Bass

Alexander Heather

Horn

Henry Lok
Leo Glenister

Trumpet

Euan Scott

Trombone

Rhodri Thomas

Percussion

Stanley Talman
Kian Hsu

Piano/celeste

Steven Yeung

Harp

Ansley Kan

Personnel correct at the
time of going to print.

Italics denote section
principals.

GIVE THE GIFT OF MUSIC

If you enjoyed this performance, please consider supporting us! By joining as a Friend, supporting our scholarships and artistic programmes, or remembering the RCM in your Will, you will help us secure the future of music for generations to come. All gifts make a difference, no matter the size. For more information about how you can support our global top-performing arts institution or request a legacy brochure, please get in touch with us at dae@rcm.ac.uk or 020 7591 4799. Thank you.

www.rcm.ac.uk/support

CHAMBER SPOTLIGHT: UMOJA

Wednesday 15 February 2023, 6pm | Performance Hall

Valerie Coleman *Umoja*

Grant Still *Miniatures*

Ben Munro New work (world premiere)

Beach *Piano Quintet op 67*

Hear chamber music favourites alongside works you might not know in the first instalment of our Chamber Spotlight series, exploring music by American composers.

Grammy-nominated composer Valerie Coleman's *Umoja* means 'Unity' in Swahili. The work is an appeal to kindness and humanity with its warm, sweet melodies. William Grant Still's charming wind quintet takes inspiration from folk songs of the North American continent, while Amy Beach's *Piano Quintet* is a mysterious work reminiscent of the melodies of Brahms.

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM CHAMBER MUSIC

Thursday 9 February, 6pm

Inner Parry Room

Beethoven (1770–1827)	Piano sonata in E major op 109	21'
	<i>i Vivace ma non troppo – Adagio espressivo</i>	
	<i>ii Prestissimo</i>	
	<i>iii Gesangvoll, mit innigster Empfindung. Andante molto cantabile ed espressivo</i>	

Neo Hung piano

Beethoven (1770–1827)	String Quartet no 1 in F major (arr. for clarinet quartet)	6'
	<i>iv Allegro</i>	

Uhl (1909–1992)	Divertimento	14'
	<i>i Allegro con brio</i>	
	<i>iii Andante sostenuto</i>	
	<i>iii Molto espressivo</i>	
	<i>iv Allegro con brio</i>	

Mike Curtis	A Klezmer Wedding	6'
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Hyde Clarinet Quartet
Hannah Shimwell clarinet
Emily Crook clarinet
Robbie Marrs clarinet
Ed Pelham clarinet

Upcoming Events

CHAMBER FESTIVAL: MARMEN QUARTET

Sunday 12 February, 6pm

Performance Hall

Repertoire to include:

Vaughan Williams Phantasy Quintet

Ligeti String Quartet no 1

Salina Fisher Heal

Brahms String Sextet no 1 in B flat major op 18

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM SCHOLARSHIPS

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Programme details correct at time of going to print.



ROYAL
COLLEGE
OF MUSIC

London

MUSIC IN THE MUSEUM

Friday 10 February, 12.30pm

Museum Gallery

Kaija Saariaho
(b 1952)

Oi Kuu ('To the Moon')

7'

Meline Le Calvez bass clarinet
Clare Juan cello

Mozart
(1756–1791)

Kegelstatt Trio K 498

20'

- i Andante*
- ii Menuetto*
- iii Rondeaux: allegretto*

Meline Le Calvez clarinet
Joseph Lowe viola
Ilayda Oguz piano

Shostakovich
(1906–1975)

String Quartet no 9 in E Flat major op 117

24'

- i Moderato con moto*
- ii Adagio*
- iii Allegretto*
- iv Adagio*
- v Allegro*

Inverno Quartet
Theo Elwes violin
Ugne Zuklyte violin
Rocio Ortega Lopez viola
Elizaveta Lessoun cello

Upcoming Events

CHAMBER SPOTLIGHT

Wednesday 15 February, 6pm

Performance Hall

Repertoire to include:

Valerie Coleman Umoja

Grant Still Miniatures for Woodwind Quintet

Ben Munro Ghosts of the Highlands (world premiere)

Beach Piano Quintet

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RCM AT ST. MARY ABBOTS

Friday 10 February, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Taffanel
(1844–1908)

Wind Quintet in G minor 22'
i *Allegro con moto*
ii *Adagio*
iii *Vivace*

Samuel Finch flute
Joel Dixon oboe
Siena Barr clarinet
Henry Hui horn
Heidi Walliman bassoon

Grieg
(1843–1907)

String Quartet in G minor, op 27 25'
iii *Intermezzo: Allegro molto marcato –
Più vivo e scherzando*
iv *Finale: Lento – Pesto al saltarello*

Fortuna Quartet
Betania Johnny violin
Sanni Talvitie violin
Diego Bartolome Gomez viola
James Dew cello

Upcoming Events

RCM CHAMBER FESTIVAL: MARMEN QUARTET

Sunday 12 February, 6pm

Performance Hall

Repertoire to include:

Vaughan Williams Phantasy Quintet

Ligeti String Quartet no 1

Salina Fisher Heal

Brahms String Sextet no 1 in B flat major op 18

Tickets: Pay What You Can

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**RCM CHAMBER FESTIVAL:
MORASSI QUARTET**

Saturday 11 February, 1pm
Performance Hall

RCM CHAMBER FESTIVAL 2023

From stunning string quartets to vibrant percussion duos, join us for an inspiring weekend of chamber music performances.

Saturday 11 February

Sirocco Duo

11am | Performance Hall

Dave Maric Shapeshifter

Ravel (arr Safri Duo) Alborada del Gracioso

Benjamin Holmes Crossing

Toril Azzalini-Machecler & Isaac Harari Improvisation

Steve Reich Quartet

Morassi Quartet

1pm | Performance Hall

Mozart String Quartet no 3 in G major K 156

Mozart String Quintet no 4 in G minor K 516

RCM Saxophones

3pm | Performance Hall

Michael Torke July

Hilary Tann Some of the Silence

Decruck Saxofonia di Camera

Rihards Dubra Lux Aeterna

Nigel Woods Rotunda

Standard Issue

6pm | Performance Hall

inti figgis-vizueta Openwork, knotted object // Trellis in bloom // lightning ache

Rob Hao Contraweave (world premiere)

Andriessen Workers Union

Sunday 12 February

Astatine Trio

11am | Performance Hall

Mozart Piano Trio no 3 in B flat major K 502

Brahms Piano Trio no 1 in B minor op 9

RCM Brass

1pm | Performance Hall

Böhme Trompetten-Sextett in E flat minor op 30

Jack Ledger-Dowse Suite for Six Brass Instruments (world premiere)

Bartók Rumänische Volkstänze

Prokofiev 10 pieces (arr Simon Cox for brass septet)

Rachmaninov 6 Duets op 11

Aeolian Winds & Hyde Clarinet Quartet

3pm | Performance Studio

Oliveros Sonic Meditations

Matthew Hindson Light Music

Ligeti Six Bagatelles

Beethoven String Quartet no 1 in F major (arr for clarinet quartet)

Uhl Divertimento

Mike Curtis A Klezmer Wedding

Fortuna Quartet

5pm | Performance Studio

Coleridge – Taylor 5 Fantasiestücke op 5

Grieg String Quartet no 1 in G minor op 27

Marmen Quartet

6pm | Performance Hall

Vaughan Williams Phantasy Quintet

Ligeti String Quartet no 1 'Metamorphoses nocturnes'

Salina Fisher Heal

Brahms String Sextet no 1 in B flat major op 18

RCM CHAMBER FESTIVAL: MORASSI QUARTET

Saturday 11 February, 1pm, Performance Hall

Mozart (1756–1791)	String Quartet no 3 in G major K 156	15'
	<i>i Presto</i>	
	<i>ii Adagio</i>	
	<i>iii Tempo di Menuetto</i>	

Morassi Quartet

Natasha Humphries violin

Katie Mazur violin

Toby Warr viola

Iza Stefańska cello

Mozart	String Quintet no 4 in G minor K 516	32'
	<i>i Allegro</i>	
	<i>ii Minuetto: allegretto</i>	
	<i>iii Adagio ma non troppo</i>	
	<i>iv Adagio – allegro</i>	

Morassi Quartet

Bryony Gibson-Cornish viola

Morassi Quartet

The Morassi Quartet was formed in 2018 at the RCM by violinists Natasha Humphries and Katie Mazur, violist Toby Warr, and cellist Iza Stefańska. The quartet's members have performed extensively abroad, including tours of France, Austria, Germany, Poland, Russia and China. They have also given concerts at prestigious UK venues such as the Royal Festival Hall, Snape Maltings and Sage Gateshead.

The Morassi Quartet has been selected to perform in many concerts at the RCM, including Chamber Festival 2022, FestivALL, and the Essential Bartók and Legacy of Vaughan Williams series. It also performs regularly in festivals across the UK, most recently the Berkshire Chamber Music Festival and Dartington Music Festival. Upcoming engagements for the quartet include recitals in Lincoln, St Mary Le Strand's 'Hidden Gems' series, St Mary's Perivale, and a tour in the Provence region of France.

The quartet receives regular guidance from renowned chamber musicians Simon Rowland-Jones and Yuri Zhislin, as well as coaching from ensembles such as the Chilingirian, Brodsky and Marmen Quartets. For tonight's performance of Mozart's String Quintet no 4 tonight, the Morassi Quartet is thrilled to be joined by the Marmen Quartet's violist Bryony Gibson-Cornish.

The Morassi Quartet is grateful for the generous support from Talent Unlimited, Help Musicians, the Stephen Bell Charitable Trust, the Orpheus Scholarship, the Audrey Piggott award, and the ABRSM Queen's Platinum Jubilee award.



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Performance Hall

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Grant Still Miniatures

Ben Munro Ghosts of the Highlands (world premiere)

Beach Piano Quintet

Tickets: £5

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RCM CHAMBER FESTIVAL:
RCM SAXOPHONES

Saturday 11 February, 3pm
Performance Hall

RCM CHAMBER FESTIVAL 2023

From stunning string quartets to vibrant percussion duos, join us for an inspiring weekend of chamber music performances.

Saturday 11 February

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11am | Performance Hall

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Ravel (arr Safri Duo) Alborada del Gracioso

Benjamin Holmes Crossing

Toril Azzalini-Machecler & Isaac Harari Improvisation

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6pm | Performance Hall

Vaughan Williams Phantasy Quintet

Ligeti String Quartet no 1 'Metamorphoses nocturnes'

Salina Fisher Heal

Brahms String Sextet no 1 in B flat major op 18

RCM CHAMBER FESTIVAL: RCM SAXOPHONES

Saturday 11 February, 3pm, Performance Hall

Michael Torke July 8'
(b 1961)

Astral Quartet

Leopoldo Mugnai soprano saxophone

Oliver Lee alto saxophone

Annabella Chenevix Trench tenor saxophone

Ethan Townsend baritone saxophone

Hilary Tann Some of the Silence 10'
(b 1947)

Tourist Quartet

Lydia Cochrane soprano saxophone

Maya Mitra alto saxophone

Matthew Stringer tenor saxophone

Lucia Breslin baritone saxophone

Decruck Saxofonia di Camera 13'
(1896–1954) *i Andante*
ii Allegro moderato con anima
iii Andantino affetuoso
iv Allegro con moto poco agitato

Adler Quartet

Louisa Kataria soprano saxophone

Daniel Poole alto saxophone

Rianna Henriques tenor saxophone

Alex Dani baritone saxophone

Rihards Dubra Lux Aeterna* 11'
(b 1964)

Lucerna Quartet

Sophia Elger soprano saxophone

Rosemary Ball alto saxophone

Nicole Micheli tenor saxophone

Emilija Auskalnyte baritone saxophone

Haven Quartet**Katie Bunney** soprano saxophone**Yajing Zhang** alto saxophone**Bex Lycett** tenor saxophone**Maddie Wegg** baritone saxophone

** Please note that this item in the programme will involve reduced lighting levels.*

Astral Quartet

The Astral Quartet is a London-based saxophone quartet studying at the RCM. Formed in 2020, the ensemble is passionate about performing a wide range of classical and jazz repertoire while also commissioning young, upcoming composers. The group comprises of third-year undergraduates studying with Professor Kyle Horch, and receives guidance from world-renowned educators, including Sarah Burnett and Simon Channing. The Astral Quartet recently won first prize in the Royal College of Music Woodwind Chamber Competition (2022) and was presented the Boconnoc Music Award, which resulted in a five-day residency at the Boconnoc estate in Cornwall. The Quartet also engages in musical outreach at the Doubletrees School for children with special needs. Recent highlights for the ensemble include performances at St James's Piccadilly and the Chelsea Theatre.

Tourist Quartet

The Tourist Quartet was formed in September 2021 and is made up of second- and third-year undergraduate saxophone students from the Royal College of Music. The quartet is passionate about a range of musical genres, with a repertoire ranging from Itturalde to Lantier. The group receives regular tuition with RCM Professor Kyle Horch, and additional coaching from both Simon Channing, and acclaimed solo saxophonist Jonathan Radford. The quartet has recently performed at St Mary Abbots Church, Kensington, and in 2022 was featured in FestiVALL, RCM's festival celebrating diverse and under-represented voices in music. The Tourist Quartet is looking forward to exploring new repertoire in further concerts in the RCM Chamber Music series. The Quartet is made up of soprano saxophonist Lydia Cochrane, alto saxophonist Maya Mitra, who is a Kirby Laing Foundation Scholar, tenor saxophonist Matthew Stringer, who is a recipient of the RCM Polar Bursary, and baritone saxophonist Lucia Breslin.

Adler Quartet

Formed in 2022, the Adler Quartet is made up of four vibrant young musicians: Louisa Kataria (soprano), Daniel Poole (alto), Rianna Henriques (tenor) and Alexandros Dani (baritone). The players are predominantly final-year students at the RCM and receive coaching from Martin Robertson. The quartet explores a varied repertoire, from classical works to West End classics. Heard today is Decruck's *Saxofonia di Camera*; Decruck composed over forty works for the saxophone but her music fell into obscurity soon after her death. The Adler Quartet shares a collective appreciation of her compositional style and is excited to platform the work of a lesser-known, female champion of the instrument for a modern audience.

Lucerna Quartet

Lucerna Quartet is an exciting, newly-formed ensemble comprising of Sophia Elger (soprano), Rosemary Ball (alto), Nicole Micheli (tenor), and Emilija Auškalnytė (baritone). The members of the quartet are currently in various years of study at the RCM and are mentored by saxophone professor Kyle Horch. Its name, 'Lucerna', meaning 'candle' in Latin, was chosen in homage to one of their first publicly performed pieces, Rihards Durba's *Lux Aeterna*, heard today and translating from Latin as 'Eternal Light'. Between them, the quartet's members hold a range of scholarships and awards, including support from the Leverhulme Arts Trust, Help Musicians, the Robert Sutherland Award, the Hattori Foundation, and the Biddy Baxter and John Hosier Trust Award.

Haven Quartet

The Haven Quartet is an exciting new ensemble comprising Katie Bunney (soprano), Yajing Zhang (alto), Bex Lycett (tenor) and Maddie Wegg (baritone). The quartet champions the powerful ability of music to support, lift and transport listeners and performers alike to a 'haven'. The group is keen to promote the contributions of women to the field of saxophone performance and composition, and regularly commissions new music. The Haven Quartet is grateful for the mentorship of Kyle Horch and Martin Robertson at the Royal College of Music, as well as financial support from the Headley Trust Foundation and the H R Taylor Trust.



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Programme details correct at time of going to print.

UPCOMING EVENTS

CHAMBER SPOTLIGHT

Wednesday 15 February, 6pm
Performance Hall

Repertoire to include:

Valerie Coleman Umoja

Grant Still Miniatures

Ben Munro Ghosts of the Highlands (world premiere)

Beach Piano Quintet

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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RCM CHAMBER FESTIVAL: SIROCCO DUO

Saturday 11 February, 11am

Performance Hall

RCM CHAMBER FESTIVAL 2023

From stunning string quartets to vibrant percussion duos, join us for an inspiring weekend of chamber music performances.

Saturday 11 February

Sirocco Duo

11am | Performance Hall

Dave Maric Shapeshifter

Ravel (arr Safri Duo) Alborada del Gracioso

Benjamin Holmes Crossing

Toril Azzalini-Machecler & Isaac Harari Improvisation

Steve Reich Quartet

Morassi Quartet

1pm | Performance Hall

Mozart String Quartet no 3 in G major K 156

Mozart String Quintet no 4 in G minor K 516

RCM Saxophones

3pm | Performance Hall

Michael Torke July

Hilary Tann Some of the Silence

Decruck Saxofonia di Camera

Rihards Dubra Lux Aeterna

Nigel Woods Rotunda

Standard Issue

6pm | Performance Hall

inti figgis-vizueta Openwork, knotted object // Trellis in bloom // lightning ache

Rob Hao Contraweave (world premiere)

Andriessen Workers Union

Sunday 12 February

Astatine Trio

11am | Performance Hall

Mozart Piano Trio no 3 in B flat major K 502

Brahms Piano Trio no 1 in B minor op 9

RCM Brass

1pm | Performance Hall

Böhme Trompetten-Sextett in E flat minor op 30

Jack Ledger-Dowse Suite for Six Brass Instruments (world premiere)

Bartók Rumänische Volkstänze

Prokofiev 10 pieces (arr Simon Cox for brass septet)

Rachmaninov 6 Duets op 11

Aeolian Winds & Hyde Quartet

3pm | Performance Studio

Oliveros Sonic Meditations

Matthew Hindson Light Music

Ligeti Six Bagatelles

Beethoven String Quartet no 1 in F major (arr for clarinet quartet)

Uhl Divertimento

Mike Curtis A Klezmer Wedding

Fortuna Quartet

5pm | Performance Studio

Coleridge – Taylor 5 Fantasiestücke op 5

Grieg String Quartet no 1 in G minor op 27

Marmen Quartet

6pm | Performance Hall

Vaughan Williams Phantasy Quintet

Ligeti String Quartet no 1 'Metamorphoses nocturnes'

Salina Fisher Heal

Brahms String Sextet no 1 in B flat major op 18

RCM CHAMBER FESTIVAL: SIROCCO DUO

Saturday 11 February, 11am, Performance Hall

Dave Maric (b 1970)	Shapeshifter	7'
Ravel (arr Safri Duo) (1875–1937)	Alborada del gracioso	7'
Benjamin Holmes (b 1991)	Crossing	5'
Toril Azzalini-Machecler & Isaac Harari (b 2001 & b 2001)	Improvisation	6'
Steve Reich* (b 1936)	Quartet	15'

Sirocco Duo

Toril Azzalini-Machecler percussion

Isaac Harari percussion

*Francisco Couto piano

*Alexander Doronin piano

Sirocco Duo

Formed in November 2021, the Sirocco Duo consists of Toril Azzalini-Machecler and Isaac Harari, two third-year undergraduate percussionists studying at the RCM. They began their collaboration when both players were chosen as one of only twelve percussionists globally to participate in the prestigious World Percussion Group.

Despite being in the early days of their partnership, the duo has already started making a name for themselves on the local music scene as well as within the RCM. After their inaugural concert in Barnes, sponsored by the Cherubim Music Trust, they have been invited to play in numerous events including the Cuckfield Festival in West Sussex, the RCM's annual Crees Lecture, and multiple RCM Percussion Showcases.

Nurturing a strong interest in new music, they have performed at St Giles Cripplegate, a gothic church in the middle of the Barbican complex, and have recorded with the experimental music label State 51 as part of the contemporary ensemble Rothko Collective. As well as being keen arrangers and composers, they often collaborate with the RCM composition department, recently premiering and recording current student Jack Ledger-Dowse's *Sylvan Fantasy*. In November 2023, they will reunite with the WPG to embark on a tour of the Mediterranean, with concerts scheduled in a selection of illustrious conservatoires.

For today's performance of Steve Reich's *Quartet*, the Sirocco Duo will be joined by RCM pianists Francisco Couto and Alexander Doronin.



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Beach Piano Quintet

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RCM CHAMBER FESTIVAL: STANDARD ISSUE

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Performance Hall

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Benjamin Holmes Crossing

Toril Azzalini-Machecler & Isaac Harari Improvisation

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Morassi Quartet

1pm | Performance Hall

Mozart String Quartet no 3 in G major K 156

Mozart String Quintet no 4 in G minor K 516

RCM Saxophones

3pm | Performance Hall

Michael Torke July

Hilary Tann Some of the Silence

Decruck Saxofonia di Camera

Rihards Dubra Lux Aeterna

Nigel Woods Rotunda

Standard Issue

6pm | Performance Hall

inti figgis-vizueta Openwork, knotted object // Trellis in bloom // lightning ache

Rob Hao Contraweave (world premiere)

Andriessen Workers Union

Sunday 12 February

Astatine Trio

11am | Performance Hall

Mozart Piano Trio no 3 in B flat major K 502

Brahms Piano Trio no 1 in B major op 8

RCM Brass

1pm | Performance Hall

Böhme Trompetten-Sextett in E flat minor op 30

Jack Ledger-Dowse Suite for Six Brass Instruments (world premiere)

Bartók Rumänische Volkstänze

Prokofiev 10 pieces (arr Simon Cox for brass septet)

Rachmaninov 6 Duets op 11

Aeolian Winds & Hyde Clarinet Quartet

3pm | Performance Studio

Oliveros Sonic Meditations

Matthew Hindson Light Music

Ligeti Six Bagatelles

Beethoven String Quartet no 1 in F major (arr for clarinet quartet)

Uhl Divertimento

Mike Curtis A Klezmer Wedding

Fortuna Quartet

5pm | Performance Studio

Coleridge – Taylor 5 Fantasiestücke op 5

Grieg String Quartet no 1 in G minor op 27

Marmen Quartet

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Ligeti String Quartet no 1 'Metamorphoses nocturnes'

Salina Fisher Heal

Brahms String Sextet no 1 in B flat major op 18



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RCM CHAMBER FESTIVAL: STANDARD ISSUE

Saturday 11 February, 6pm, Performance Hall

inti figgis-vizueta Openwork, knotted object // Trellis in bloom 10'
(b 1993) // lightning ache

standard issue

Hannah Gillingham flute

Matilda Sacco violin

Michelle Hromin clarinet

Carys Underwood cello

Archie Bonham piano

Toril Azzalini-Machecler percussion

Rob Hao Contraweave (world premiere) 10'
(b 1999)

Otis Enokido Lineham conductor
standard issue

Andriessen Workers Union 18'
(1939–2021)

standard issue

Plus guests:

Marley Dyer flute

Omri Kochavi clarinet

Jack Jones trumpet

Katie Bunney baritone saxophone

Dominic Clarke trombone

Rossa Juritz bassoon

standard issue

standard issue is a London-based new music collective that goes beyond the archetypal boundaries within music and its culture. As active curators, commissioners, and performers of new music, the group brings fresh perspectives to works by eclectic living composers. standard issue is passionate about the accessibility of new and experimental music and hopes to create unique concert experiences and events that eliminate the barrier between performers and the audience.

Michelle Hromin is a Croatian-American multidisciplinary artist, specializing in contemporary clarinet performance, writing, and curation. As Artistic Director of standard issue, she curates interactive and thought-provoking concerts that emphasise improvisation and new music accessibility.

Rob Hao

Australian pianist and composer Rob Hao performs a wide range of repertoire from Rameau to Finnissy, at concerts in both the UK and Australia. His compositions are deeply rooted in his explorations as a performer of contemporary piano music. Rob's recent folk-inspired piano cycle, *Songwriting*, was chosen for the 2023 Sydney International Piano Competition. Rob graduated from the RCM in 2022, where he jointly studied composition and piano, and won first prize for both disciplines in the Contemporary Music Competition. He since studied at Dartington and with Ensemble Offspring's Hatched Academy. For 2022/23, Rob is a Britten-Pears Young Artist, and currently performs with BCMG on their NEXT programme. This year, Rob returns to Australia on tour with his programme *Schubert Overwritten*, which explores contemporary responses to the works of Franz Schubert and includes the Australian premiere of his own work *Palimpsest 571*. He is currently supported by the Australian Music Foundation with an AMF Award.

Contraweave

In *Contraweave*, age-old techniques for counterpoint are used to weave 'lines' into broader textures as the piece progresses. Certain features and inverted rules of counterpoint are also exploited for their ability to destabilise and create mayhem. Players are constantly responding to one another's gestures and the piece never quite settles even when one might expect it to. *Contraweave* was composed in 2022 especially for standard issue.

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Ben Munro Ghosts of the Highlands (world premiere)

Beach Piano Quintet

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RCM CHAMBER FESTIVAL:
AEOLIAN WINDS &
HYDE CLARINET QUARTET

Sunday 12 February, 3pm
Performance Studio

RCM CHAMBER FESTIVAL 2023

From stunning string quartets to vibrant percussion duos, join us for an inspiring weekend of chamber music performances.

Saturday 11 February

Sirocco Duo

11am | Performance Hall

Dave Maric Shapeshifter

Ravel (arr Safri Duo) Alborada del Gracioso

Benjamin Holmes Crossing

Toril Azzalini-Machecler & Isaac Harari Improvisation

Steve Reich Quartet

Morassi Quartet

1pm | Performance Hall

Mozart String Quartet no 3 in G major K 156

Mozart String Quintet no 4 in G minor K 516

RCM Saxophones

3pm | Performance Hall

Michael Torke July

Hilary Tann Some of the Silence

Decruck Saxofonia di Camera

Rihards Dubra Lux Aeterna

Nigel Woods Rotunda

Standard Issue

6pm | Performance Hall

inti figgis-vizueta Openwork, knotted object // Trellis in bloom // lightning ache

Rob Hao Contraweave (world premiere)

Andriessen Workers Union

Sunday 12 February

Astatine Trio

11am | Performance Hall

Mozart Piano Trio no 3 in B flat major K 502

Brahms Piano Trio no 1 in B major op 8

RCM Brass

1pm | Performance Hall

Böhme Trompetten-Sextett in E flat minor op 30

Jack Ledger-Dowse Suite for Six Brass Instruments (world premiere)

Bartók Rumänische Volkstänze

Prokofiev 10 pieces (arr Simon Cox for brass septet)

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3pm | Performance Studio

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Fortuna Quartet

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Coleridge – Taylor 5 Fantasiestücke op 5

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Salina Fisher Heal

Brahms String Sextet no 1 in B flat major op 18



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RCM CHAMBER FESTIVAL: AEOLIAN WINDS & HYDE CLARINET QUARTET

Sunday 12 February, 3pm, Performance Studio

Matthew Hindson (b 1968)	Light Music*	12'
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Oliveros (1932–2016)	Sonic Meditations* <i>i Teach Yourself to Fly</i>	5'
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Ligeti (1923–2006)	Six Bagatelles*	12'
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Aeolian Winds

Hollie Tibbotts flute

Alex Franklin oboe

Sydney Minor clarinet

Amelia Lawson horn

Jamie King bassoon

**Please note that these items in the programme will involve reduced lighting levels.*

Beethoven (1770–1827)	String quartet no 1 in F major (arr. for clarinet quartet) <i>iv Allegro</i>	6'
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Uhl (1909–1992)	Divertimento <i>i Allegro con brio</i> <i>ii Andante sostenuto, molto espressivo</i> <i>iii Allegro con brio</i>	14'
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Mike Curtis	A Klezmer Wedding	6'
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Hyde Clarinet Quartet

Hannah Shimwell clarinet

Emily Crook clarinet

Robbie Marrs clarinet

Ed Pelham clarinet

Aeolian Winds

Aeolian Winds is a wind quintet formed in 2021 by woodwind students from the RCM. The quintet strives to create imaginative, fulfilling, and rounded concerts through vibrant performances and inspired programming. Throughout 2021/22, the group received performance opportunities at the RCM from professors Simon Channing, David Bruce and Marie Lloyd, along with the College's Director, Colin Lawson.

As well as conventionally programmed concerts, Aeolian Winds has also expanded into multimedia productions following its recent collaboration with David Bruce. This video project explored the unique and vibrant sound of the wind quintet through re-orchestration and storytelling.

Aeolian Winds' performance has been described as 'virtuosic', 'colourful' and 'gorgeous', earning praise for their renditions of Janáček's sextet *Mladi*, Maslanka's Quintet no 3, and Valerie Coleman's *Afro-Cuban Concerto* – a favourite in the group's repertoire. The ensemble regularly works to expand its sound, repertoire and performance skills, and anticipate a busy year ahead.

Hyde Clarinet Quartet

Formed in 2020, the Hyde Clarinet Quartet is an exciting clarinet group formed of current RCM students and alumni. It performs regularly as within the RCM community, both internally at open days and concerts, and at external venues such as St Mary Abbots Church. The quartet has been coached by esteemed clarinetists Richard Hosford, Timothy Lines and Peter Sparks, as well as highly regarded musicians Simon Channing and Wouter Verschuren.

The Hyde Clarinet Quartet is dedicated to performing new works, as well as exploring the diversity of the clarinet. It has recently commissioned two works and is excited to premiere these new additions to the repertoire.

The Hyde Clarinet Quartet has recorded music for composer Jack Ledger-Dowse, whose piece *The Spring* won the group the June Emerson Music Launchpad Prize 2022. The quartet looks forward to upcoming performances at The Crypt at St John's Smith Square and partaking in the semi-final of the Royal Overseas League competition.

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Performance Hall

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Grant Still Miniatures

Ben Munro Ghosts of the Highlands (world premiere)

Beach Piano Quintet

Tickets: £5

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Benjamin Holmes Crossing

Toril Azzalini-Machecler & Isaac Harari Improvisation

Steve Reich Quartet

Morassi Quartet

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Mozart String Quartet no 3 in G major K 156

Mozart String Quintet no 4 in G minor K 516

RCM Saxophones

3pm | Performance Hall

Michael Torke July

Hilary Tann Some of the Silence

Decruck Saxofonia di Camera

Rihards Dubra Lux Aeterna

Nigel Woods Rotunda

Standard Issue

6pm | Performance Hall

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Rob Hao Contraweave (world premiere)

Andriessen Workers Union

Sunday 12 February

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Salina Fisher Heal

Brahms String Sextet no 1 in B flat major op 18

RCM CHAMBER FESTIVAL: ASTATINE TRIO

Sunday 12 February, 11am, Performance Hall

Mozart (1756–1791)	Piano Trio no 3 in B flat major K 502	20'
	<i>i Allegro</i>	
	<i>ii Larghetto</i>	
	<i>iii Allegretto</i>	

Brahms (1833–1897)	Piano Trio no 1 in B major op 8	35'
	<i>i Allegro con moto</i>	
	<i>ii Scherzo: Allegro molto</i>	
	<i>iii Adagio ma non troppo</i>	
	<i>iv Finale: Allegro molto agitato</i>	

Astatine Trio

Julia Blachuta violin

Riya Hamie cello

Berniya Hamie piano

Astatine Trio

Formed at the Royal College of Music in 2021, the Astatine Trio was unanimously awarded first prize at the 2022 Senior Intercollegiate Piano Trio Competition. The trio went on to win first prize and the Luigi Boccherini prize at the International Virtuoso and Belcanto Chamber Competition (held in Lucca, Italy) in July 2022. Most recently, it won joint first prize at the Birmingham International Piano Chamber Music Competition in November 2022.

In July 2022, the Astatine Trio was selected by the Virtuoso and Belcanto Festival for a public masterclass with Alfred Brendel, after which it was invited to undertake further work with him privately. The trio is one of four groups participating in ChamberStudio's Hans Keller Forum for 2022/23, receiving mentoring from Alasdair Beatson, John Myerscough and Richard Ireland at three intensive residencies. The trio also benefits from regular coaching with Prach Boondiskulchok.

The Astatine Trio regularly performs in the UK and abroad and made its debut at Wigmore Hall in May 2022. The trio is grateful for the support of Maggie Grimsdell, the Piano Trio Society and the Nicholas Boas Charitable Trust.

Julia Błachuta plays a 2019 violin by Polish luthier Jan Pawlikowski and Riya Hamie plays a George Panormo cello – on loan from the Benslow Music Instrument Loan Scheme since January 2020 – which was kindly donated by the late Walter Cheney.



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RCM CHAMBER FESTIVAL: RCM BRASS

Sunday 12 February, 1pm

Performance Hall

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Mozart String Quintet no 4 in G minor K 516

RCM Saxophones

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Standard Issue

6pm | Performance Hall

inti figgis-vizueta Openwork, knotted object // Trellis in bloom // lightning ache

Rob Hao Contraweave (world premiere)

Andriessen Workers Union

Sunday 12 February

Astatine Trio

11am | Performance Hall

Mozart Piano Trio no 3 in B flat major K 502

Brahms Piano Trio no 1 in B major op 8

RCM Brass

1pm | Performance Hall

Böhme Trompetten-Sextett in E flat minor op 30

Jack Ledger-Dowse Suite for Six Brass Instruments (world premiere)

Bartók Rumänische Volkstänze

Prokofiev 10 pieces (arr Simon Cox for brass septet)

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Beethoven String Quartet no 1 in F major (arr for clarinet quartet)

Uhl Divertimento

Mike Curtis A Klezmer Wedding

Fortuna Quartet

5pm | Performance Studio

Coleridge – Taylor 5 Fantasiestücke op 5

Grieg String Quartet no 1 in G minor op 27

Marmen Quartet

6pm | Performance Hall

Vaughan Williams Phantasy Quintet

Ligeti String Quartet no 1 'Metamorphoses nocturnes'

Salina Fisher Heal

Brahms String Sextet no 1 in B flat major op 18

RCM CHAMBER FESTIVAL: RCM BRASS

Sunday 12 February, 1pm, Performance Hall

Böhme (1870 – 1938)	Trompetten-Sextett in E flat minor op 30	18'
	<i>i Adagio ma non tanto – Allegro molto</i>	
	<i>ii Allegro vivace</i>	
	<i>iii Andante cantabile</i>	
	<i>iv Allegro con spirito</i>	

Jack Ledger-Dowse (b 2002)	Suite for Six Brass Instruments (world premiere)*	10'
	<i>i Fanfare</i>	
	<i>ii Legends</i>	
	<i>iii Finale</i>	

Katie Bannister trumpet, flugelhorn*

Euan Scott trumpet

Callum Robb trumpet

Amadea Dazeley-Gaist horn

Rhodri Thomas trombone

Josh Allen tuba

Bartók (1881–1945)	Rumänische Volkstänze	8'
	<i>i Der Tanz mit dem Stabe</i>	
	<i>ii Brâul</i>	
	<i>iii Der Stampfer</i>	
	<i>iv Tanz aus Butschum</i>	
	<i>v Rumänische Polka</i>	
	<i>vi Schnell-tanz</i>	

Ellena Teal trumpet

Amy Ronson trumpet

Tom Findlay horn

Rhodri Thomas trombone

Gavin Johnson tuba

Prokofiev (1891–1953)	10 Pieces op 12 (arr for Brass Septet)	7'
	<i>i Marche</i>	
	<i>ii Gavotte</i>	
	<i>ix Scherzo humoristique</i>	
Rachmaninov (1873-1943)	6 Duets op 11	6'
	<i>iii Russian Theme</i>	

Stone Tung trumpet

Becky Strentz trumpet

Isaac Holt trumpet

James Parkinson trombone

Rhodri Thomas trombone

Joe Smales trombone

Connor Gingell tuba

RCM Brass

RCM Brass students perform a diverse range of repertoire each term, from popular classics to new works, including arrangements and commissions. The groups performing today consist of musicians from all years at the College and have been mentored for Chamber Festival by RCM Deputy Head of Brass, Alex Edmondson.

Jack Ledger-Dowse

Jack Ledger-Dowse is a London-based composer who writes music for TV, film, videogames, and concerts. Jack's choral work *Ave Maria* was workshopped by VOCES8 in July 2022 and performed by the VOCES8 Scholars at St Brides Church, Fleet Street. A previous edition was premiered by Portsmouth Cathedral Choir. His Marimba Duet *Sylvan Fantasy* featured in the World Percussion Group Virtual Tour 2021 and Cuckfield Music Festival in June 2022. He was also the featured composer for Lewes Music Group's Chamber Music in Art in its inaugural season.

Jack is keen screen composer and has written original scores for *The UFO* (2022 – David Berti), *A Candle* (2022 – Christ Heart) and *I, Spy* (2022 - Hardik Parikh). He is Assistant Co-ordinator of the RCM Film Scoring Society, which has welcomed visits from Oscar-winning composers such as Mychael Danna and Rachel Portman OBE.

Jack studies at the RCM with Errollyn Wallen CBE, Kenneth Hesketh and Michael Ladouceur. Before joining the RCM, Jack served a year as a composer for the National Youth Orchestra.

Suite for Six Brass Instruments

Suite for Six Brass Instruments is the culmination of an intense but immensely rewarding writing process which has enabled me to spend many hours with the instrument family I love most.

Before venturing to South Kensington to study composition at the RCM, I was a keen trumpeter with the CBSO Youth Orchestra and Birmingham Music Service, an activity that formed the backbone of my musicmaking until the age of eighteen. Although I seldom play today, my inner brass player will always remain. Following the concerts, rehearsals and split notes of my youth, I have thoroughly enjoyed returning to brass by writing for this sextet.

This work is a three-movement suite, opening with a bold fanfare which settles down into a stately tune. The first movement then takes a mysterious turn, ending subtly. The second movement is a vintage Ledger-Dowse slow tune, with lush harmonies and lyrical solos featuring the flugelhorn in particular. The finale begins emphatically, before settling into a bubbly and intricate middle section. The piece slows and loudens, bringing back elements of the first movement to finish off with an unapologetically bombastic final statement.

Jack Ledger-Dowse



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UPCOMING EVENTS

CHAMBER SPOTLIGHT

Wednesday 15 February, 6pm
Performance Hall

Repertoire to include:

Valerie Coleman Umoja

Grant Still Miniatures

Ben Munro Ghosts of the Highlands (world premiere)

Beach Piano Quintet

Tickets: £5

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**RCM CHAMBER FESTIVAL:
FORTUNA QUARTET**

Sunday 12 February, 5pm
Performance Studio

RCM CHAMBER FESTIVAL 2023

From stunning string quartets to vibrant percussion duos, join us for an inspiring weekend of chamber music performances.

Saturday 11 February

Sirocco Duo

11am | Performance Hall

Dave Maric Shapeshifter

Ravel (arr Safri Duo) Alborada del Gracioso

Benjamin Holmes Crossing

Toril Azzalini-Machecler & Isaac Harari Improvisation

Steve Reich Quartet

Morassi Quartet

1pm | Performance Hall

Mozart String Quartet no 3 in G major K 156

Mozart String Quintet no 4 in G minor K 516

RCM Saxophones

3pm | Performance Hall

Michael Torke July

Hilary Tann Some of the Silence

Decruck Saxofonia di Camera

Rihards Dubra Lux Aeterna

Nigel Woods Rotunda

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Ligeti String Quartet no 1 'Metamorphoses nocturnes'

Salina Fisher Heal

Brahms String Sextet no 1 in B flat major op 18

RCM CHAMBER FESTIVAL: FORTUNA QUARTET

Sunday 12 February, 5pm, Performance Studio

Coleridge-Taylor (1875–1912)	5 Fantasiestücke op 5 ii <i>Serenade</i> iii <i>Humoresque</i>	8'
Grieg (1843–1907)	String Quartet no 1 in G minor op 27 i <i>Un poco andante – Allegro molto ed agitato</i> ii <i>Romanze: Andantino</i> iii <i>Intermezzo: Allegro molto marcato – Più vivo e scherzando</i> iv <i>Finale: Lento – Presto al saltarello</i>	35'

Fortuna Quartet

Betania Johnny violin

Sanni Talvitie violin

Diego Bartolome Gomez viola

James Dew cello

Fortuna Quartet

The Fortuna Quartet, formed in September 2021, is comprised of four second-year undergraduate string instrumentalists: violinists Betania Johnny and Sanni Talvitie, violist Diego Bartolomé Gomez and cellist James Dew. Betania studies with Ani Schnarch, as a Kirby Laing Foundation Scholar, and plays on a 2021 Marco Anedda violin, kindly loaned by Louise Kaye. Sanni studies with Ani Schnarch, as a Doctor Knobel Fund Scholar, and plays on an 1867 Charles Gaillard violin, kindly loaned by the OP Art Foundation. Diego studies with Nathan Braude, and plays on a 1999 Bruno Deux viola. James studies with Raphael Wallfisch, as a Celia Elmhirst Award Holder, and plays on a 1783 William Forster cello.

The Fortuna Quartet enjoys performing together regularly. Recent engagements have included lunchtime concerts at St Mary Abbots Church, RCM's Super String Sunday 2022, and the Marylebone Festival 2022. The quartet is grateful to the Marmen Quartet for their assistance in curating their programme for today's concert.



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Vaughan Williams	Phantasy Quintet	15'
(1872–1958)	<i>i Prelude. Lento ma non troppo</i>	
	<i>ii Scherzo. Prestissimo</i>	
	<i>iii Alla sarabanda. Lento</i>	
	<i>iv Burlesca. Allegro moderato</i>	

Marmen Quartet

Johannes Marmen violin

Laia Braun violin

Bryony Gibson-Cornish viola

Sinead O'Halloran cello

Hattie Quick viola

Ligeti	String Quartet no 1	20'
(1923–2006)		

Marmen Quartet

Interval

Salina Fisher	Heal	8'
(b 1993)		

Marmen Quartet

Brahms	String Sextet no 1 in B flat major op 18	42'
(1833–1897)	<i>i Allegro ma non troppo</i>	
	<i>ii Andante ma moderato</i>	
	<i>iii Scherzo. Allegro molto</i>	
	<i>iv Rondo. Poco allegretto e grazioso</i>	

Marmen Quartet

Elena Accogli viola

Anna Crawford cello

Marmen Quartet

With a growing reputation for the courage, vitality and intensity of its performances the Marmen Quartet is fast establishing itself as one of the most impressive and engaging new talents in the chamber music arena. Formed in 2013 at the RCM, the Marmen Quartet held the Guildhall School of Music String Quartet Fellowship (2018-2020) and studied at the Hochschule für Musik in Hannover with Oliver Wille as well as in London with Simon Rowland-Jones and John Myerscough (Doric Quartet). The quartet was mentored by the late Peter Cropper and received support from the Musicians Company/Concordia Foundation, the Hattori Foundation, Help Musicians and the Royal Philharmonic Society (Albert and Eugenie Frost Prize)

The Marmen Quartet has performed at venues including Wigmore Hall, Berlin Philharmonie, Boulez Saal, Frankfurt Alte Oper, Stockholm Konserthuset, Milton Court (Barbican), Palladium Malmö and Muziekgebouw Eindhoven. The quartet performs regularly across Sweden and 2020 saw its first complete cycle of Beethoven string quartets for Musik I Syd. Festival engagements have taken the quartet to the Amsterdam String Quartet Biennale, BBC Proms, Hitzacker, Lockenhaus, Mecklenburg Vorpommern, and the Barcelona and Gulbenkian Foundation String Quartet Biennale Festivals.

In the US, 2022 saw the Marmen Quartet take up its position as Peak Fellowship Ensemble-in-Residence at the Meadows School of the Arts, Southern Methodist University in partnership with the Banff International String Quartet Competition. This relationship sees the quartet work closely with the University's students as well as giving performances and developing new projects across its residencies. The quartet returns three times to the University in the 22/23 season, with other North American highlights including performances in Calgary and Vancouver.

Another highlight of the 22/23 season will see the Marmen Quartet taking part in the Australian National Academy of Music's Quartetthaus project. Hosted in London by the Royal Albert Hall, this features works by both Australian and British artists, including a new piece by Hannah Kendall commissioned for the Marmen Quartet by ANAM. Other UK highlights include a return to Wigmore Hall, as well as performances in Cambridge, Manchester, Belfast and Sheffield. Abroad, 2022/23 will see the quartet perform in Bremen, Munich, Bern and Jerusalem along with partaking in the Heidelberg String Quartet Festival.

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ROYAL
COLLEGE
OF MUSIC

London

RCM CHAMBER MUSIC

Tuesday 14 February, 1.05pm

Performance Studio

Godowsky
(1870–1938)

Java Suite book I 13'
i *Gamelan*
ii *Wayang Purwa (Puppet Shadow Plays)*
iii *Hari Besaar (The Great Day)*

Francesco Bravi piano

Ginastera
(1916–1983)

Piano Sonata no 1 op 22 7'
i *Allegro marcato*
iv *Ruvido ed ostinato*

Cristiana Achim piano

Schubert
(1797–1828)

Piano Trio no 1 op 99 15'
i *Allegro moderato*

Luxe Trio
Felicia Tsai violin
Hannah Hoppmann cello
Neo Hung piano

UPCOMING EVENTS

CHAMBER SPOTLIGHT

Wednesday 15 February, 6pm

Performance Hall

Repertoire to include:

Valerie Coleman Umoja for wind quintet

Still Miniatures

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Beach Piano Quintet

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CHAMBER SPOTLIGHT

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CHAMBER SPOTLIGHT

Wednesday 15 February, 6pm, Performance Hall

Valerie Coleman Umoja for Wind Quintet 4'
(b 1970)

Laura Pakkel flute **Amelie Budd** oboe **Hannah Shimwell** clarinet
Lucas Boardman horn **Aidan Campbell** bassoon

Grant Still Miniatures for Woodwind Quintet 12'
(1895–1978)

i	<i>I Ride an Old Paint</i>
ii	<i>Aldorido</i>
iii	<i>Jesus is a Rock in the Weary Land</i>
iv	<i>Yaravi</i>
v	<i>Frog went a-courting</i>

Marley Dyer flute **Poppy Webb-Taylor** oboe **Rowan Jones** clarinet
Lucas Boardman horn **Siping Guo** bassoon

Ben Munro Ghosts of the Highlands (world premiere) 5'
(b 2000)

Enya Bowe flute **Connor Hargreaves** clarinet **Oscar Horan** horn
Sarah Byrne bassoon **Jamie Tweed** trombone

Beach Piano Quintet op 67 27'
(1867–1944)

i	<i>Adagio – Allegro moderato</i>
ii	<i>Adagio espressivo</i>
iii	<i>Allegro agitato – Adagio come prima</i> <i>– Presto</i>

Filipe Abreu violin **Deniz Sensoy** violin **Ji Eun Park** viola
Marion Portelance cello **Cristiana Achim** piano

In tonight's Chamber Spotlight, RCM chamber musicians explore themes of cultural heritage in a varied and diverse programme.

We open with Valerie Coleman's powerful *Umoja*. Coleman is an accomplished flautist and founder of wind quintet Imani Winds. Meaning 'unity' in Swahili, *Umoja* musically recreates a sense of tribal togetherness, inspired by the holiday Kwanzaa, celebrated within the African Diaspora. Whilst originally conceived for women's choir, tonight's wind quintet arrangement was premiered by Imani Winds in 2002. This jubilant celebration of wind timbres passes a song-like melody around the ensemble in a call and response style, reminiscent of a drum circle. Each instrument has its moment in the spotlight, from flutter-tongued flute to raucous glissandi in the clarinet and horn, and softer moments which showcase the oboe and bassoon.

Next, we hear the folk-inspired cycle *Miniatures* by William Grant Still. *Miniatures* is a series of musical vignettes based on the traditional Pan-American folksongs and African-American spirituals Still grew up singing with his grandmother. The prominent role of the oboe throughout is testament to the dedication of the set to the English conductor John Barbirolli and his oboist wife Evelyn. The opening movement sets traditional Cowboy song *I Ride an Old Paint*, which features a plaintive oboe solo before the ensemble enter in a bright Appalachian style. We pass through Mexico with the lyrical *Aldorido*, which draws on the traditional *corrido* ballad style, before *Jesus is a Rock in the Weary Land* pulls back the tempo. The delicate *Yaravi* follows, inspired by a Peruvian folksong tradition, before the playful *Frog went a-courting*, a Scottish folksong popularised in New England, completes the set.

Following this is the world premiere of RCM composition student Ben Munro's *Ghosts of the Highlands*. Of the work, Ben says: 'As a composer, many of my pieces represent places I have been, serving as an auditory scrapbook. *Ghosts of the Highlands* was inspired by my frequent childhood visits to Cromarty on the east coast of the highlands of Scotland. The dualistic nature of the small town has always fascinated me; the coastal inlet Cromarty Firth is home to a mechanical graveyard of dormant North Sea Oil rigs, yet dolphins can often be sighted near the coast. Drawing on the unity centralised in *Umoja*, heard tonight, I wanted to represent Cromarty's amalgamation of nature and machine. *Ghosts of the Highlands* features melodic flute lines winding their way through block chords and extended harmonies much like the wind whistling through the steel pillars of Cromarty's oil rigs. The piece begins and ends with harmonic motif emerging from these 'winds'.'

We close with Amy Beach's epic Piano Quintet. A child prodigy, Beach debuted with the Boston Symphony Orchestra in 1885 aged just 18 and was largely self-taught as a composer. Her Piano Quintet was premiered in 1908 with Beach herself as the soloist. It marries the Romantic influence of Brahms (namely his Piano Quintet in F minor, a feature in her concert repertoire while she composed her

work) with a distinctly American 20th century depth and darkness. The *Adagio* – *Allegro moderato* opens with suspenseful sustained strings and dramatic piano flourishes, before juxtaposing the theme against an increasingly restless piano part. The *Adagio espressivo* constructs an exquisite, hymn-like contrast, pairing a florid, shimmering piano part with mournful string accompaniment. The frantic introduction of the *Allegro agitato* – *adagio come prima* breaks the *Adagio*'s spell. Lyricism continues to battle with agitation until the first movement's main theme makes a sombre return alongside material from the *Adagio*, and two emphatic F sharp major chords close the work.

Ben Munro

English audio-visual artist Ben Munro is currently a fourth-year undergraduate student at the RCM. Ben's creative work extends across an array of genres, from concert compositions to film music, dance music, and installations. He has recently studied in the USA at the Manhattan School of Music, New York City, and was greatly inspired by the vibrant and nomadic lifestyle he encountered there. Much of his work is set around geographical or psychological 'places'. His studies at home and in the USA have been generously supported by the late Queen's Platinum Jubilee Fund and RCM Parnassus award, alongside the UK's Turing Scheme for exchange studies.

Ben's musical debut was with the Leeds Symphony Orchestra in 2016 where a successful first performance led to two further appearances on the programme later that season. This created an ongoing relationship with the orchestra as both a composer and performer, leading to a commission by the Chamber Orchestra of Leeds first performed in February of 2019 at the orchestra's debut concert. Since then, following the support and guidance from conductor Martin Binks MBE, Ben has had numerous pieces and installations performed both in and out of the RCM across an array of mediums.

UPCOMING EVENTS

JŌ KONDŌ 75th BIRTHDAY CONCERT

Wednesday 22 February, 6pm

Performance Hall

Repertoire to include:

Jō Kondō High Window

Standing

Sight Rhythmics

Walk

Gardenia

Tickets: Pay What You Can

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RCM SCHOLARSHIPS

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BASIE AND BEYOND

Wednesday 15 February 2023, 7.30pm

Britten Theatre

Georgina Jackson director

RCM Jazz Orchestra

BASIE AND BEYOND

Thursday 20 October 2022, 7.30pm | Britten Theatre

Supported by The Victor Ford Swale Jazz Fund

Georgina Jackson director
RCM Jazz Orchestra

Sammy Nestico
(1924–2021)

Ya Gotta Try

Frank Foster
(1928–2011)

Shiny Stockings

Duke Ellington
(1899–1974)

Ko-Ko

Neal Hefti (arr Joe Loss)
(1922–2008)

Girl talk

Eliane Elias (arr Bob Brookmeyer)
(b 1960)

Just Kidding

Louis Jordan / Billy Austin
(1908–1975 / 1896–1964)

Is You Is or Is You Ain't My Baby

Richard Rodgers (arr Sammy Nestico)
(1902–1979)

Slaughter on tenth avenue

Jerome Richardson (arr Thad Jones)
(1920 –2000)

Groove Merchant

INTERVAL



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Programme details correct at time of going to print.

Gerald Marks / Seymour Simons
(1900– 1997 / 1896–1949)

All of me

Clarence Williams / Spencer Williams (arr Billy Strayhorn)
(1898–1965 / 1889–1965)

Royal garden blues

Tom Kubis
(b 1951)

On purple porpoise parkway

Neal Hefti

Li'l darlin'

Duke Ellington (arr Oliver Nelson)

In a Mellow tone

John Clayton
(b 1952)

I be serious 'bout dem blues

Trumpet player and jazz singer Georgina Jackson performs with the RCM Jazz Orchestra as they journey through swing, blues and funk-inspired music from the 1950s to the present day.

Georgina Jackson

Georgina began her musical career working as a professional trumpet player with Frank Sinatra Junior, Nancy Sinatra and Seal, amongst others. She also toured with big bands and made television and radio appearances. Georgina set up her own big band to fulfil her singing ambitions and released her first CD with support from Jazz FM and Sir Michael Parkinson. *'til there was you* reached number eight in the HMV jazz charts. The critical success of her first album led Georgina to be resident singer with Ronnie Scott's Jazz Orchestra. As featured vocalist and trumpet player with the orchestra, Georgina has performed a variety of shows including *Cole Porter Songbook*, *Big Bands at the Movies*, and *100 years of Big Bands*. She has performed repertoire from Maynard Ferguson and Chaka Khan to Ella Fitzgerald and Peggy Lee. Georgina has worked with BBC Big Band and Concert Orchestra, and appeared at the BBC Proms. Georgina works internationally as a cabaret artist performing her trumpet and vocal shows on the world's most prestigious cruise lines. She can also be found singing with Echoes of Ellington Big Band and is in great demand performing with her trio, guest soloists and workshops. She is proud to have been invited to be a headline performer at a number of trumpet and brass festivals around the world including the International Trumpet Guild Conference in Hollywood where she co-hosted the opening concert with Arturo Sandoval.

RCM Jazz Orchestra

The RCM Jazz Orchestra performs regularly throughout the year at the RCM and external venues such as the Royal Festival Hall, Ronnie Scott's Jazz Club and Vortex Jazz Club. Notable concerts include performances at the RCM Festival of Percussion.

Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and

Saxophone

Lydia Cochrane (alto)
Maya Mitra (alto)
Matthew Stringer (tenor)
Leopoldo Mugnai (tenor)
Annabella Chenevix Trench (bari)

Trumpet

Joshua Cusworth
Katie Bannister
Ed Smith
Isaac Holt

Trombones

James Parkinson
Andrew Wilson
Max Pritchard
Jonathan Lovatt (bas)

Drum Kit/Percussion

Isaac Harari
Charlie Payne

Piano

Pablo Barrios

Guitar

Sacha Bistany

Bass

Joe Orme

Personnel correct at the time of going to print.

Italics denote section principals.

The RCM would like to thank the following orchestral coaches:

Martin Robertson and Karen Sharp (saxophone)
Mike Feltham (trombone)
Matt Skelton (rhythm)



ROYAL
COLLEGE
OF MUSIC

London

RCM CHAMBER MUSIC

Thursday 16 February, 6pm

Inner Parry Room

Holst
(1874–1934)

Deddington Suite

7'

Triple Fipple
Kate Bingham recorder
Larli Davies recorder
Hannah Parry recorder

Haydn
(1732–1809)

Sonata in D major Hob XVI 33
i Allegro
ii Adagio
iii Tempo di Minuet

14'

Yuheng Huang piano

Dodgson
(1924–2013)

Fantasy Divisions

9'

Giuliani
(1781–1829)

Sonatina op 71 no 3

12'

Yuting Wu guitar

Beethoven
(1770–1827)

String Quartet no 11 in F minor op 95
i Allegro con brio
iv Larghetto espressivo – Allegretto agitato

10'

Sonora Quartet
Maria Noskova violin
Emily St Clair violin
Maya de Souza viola
Alexander Boyd-Bench cello

Upcoming Events

JŌ KONDŌ 75th BIRTHDAY CONCERT

Wednesday 22 February, 6pm

Performance Hall

Repertoire to include:

Jō Kondō High Window

Standing

Sight Rhythmics

Walk

Gardenia

Tickets: Pay What You Can

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ROYAL
COLLEGE
OF MUSIC
London

MUSIC IN THE MUSEUM

Friday 17 February, 12.30pm

Museum Gallery

Ysaÿe
(1858–1931)

Violin Solo Sonata in E minor, op 27 no 4 12'
i *Allemande (Lento maestoso)*
ii *Sarabande (Quasi lento)*
iii *Finale (Presto ma non troppo)*

Jelena Horvat violin

Spohr
(1784–1859)

Sonata for Violin and Harp in C minor WoO 23 7'
i *Adagio – Allegro vivace*

Ansley Kan harp
Abbie Chan violin

Robert Di Marino
(b 1956)

The Nightfall 4'

Dubois
(1837–1924)

Terzettino 6'

Bonis
(1858–1937)

Scènes de la forêt 12'
i *Nocturne*
ii *Invocation*
iii *Pour Artémis*

Rebecca Park flute
Susie Choi viola
Ian Lim harp

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ORGAN INTERLUDES: ALEXANDER KNIGHT

Friday 17 February, 6pm

Amaryllis Fleming Concert Hall

ORGAN INTERLUDES: ALEXANDER KNIGHT

Friday 17 February, 6pm, Amaryllis Fleming Concert Hall

JS Bach (1685–1750)	Fantasia and Fugue in G minor BWV542	12'
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Franck (1822–1890)	Fantaisie in A major	15'
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Langlais (1907–1991)	Triptyque op 78	15'
	<i>i Melody</i>	
	<i>ii Trio</i>	
	<i>iii Final</i>	

Alexander Knight organ



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Alexander Knight

Alexander Knight has a bustling freelance career as an organist, pianist, conductor, continuo player, music producer and teacher. He is also Organist and Director of Music at St Mary Magdalene, Richmond, and Musical Director for the Canbury Singers and the Treble Chefs. At St Mary Magdalene, Alexander has developed the choir in quality, size and scope, and founded their Choral Foundation, which provides support for choral and organ scholars and maintains a junior choir. He has also established the St Mary Magdalene monthly music recital series.

Alexander is currently studying at the RCM for a Master's degree in Performance in organ with David Graham and Andrew Dewar. He is also a second-study pianist studying with Nigel Clayton. In 2023, Alexander was awarded his Fellowship Diploma from the Royal College of Organists.

Alexander previously held posts at Southwark Cathedral as Harry Coles Organ Scholar, Queens' College, Cambridge as Organ Scholar, and St Mary's Whitchurch as Organist and Director of Music. Alexander read Music at Cambridge University between 2012 and 2015, performed and toured with Queens' College Choir around the UK, Hong Kong, France, Budapest and Switzerland, and featured on their album *For The Wings of a Dove*. Whilst at Cambridge, he performed with CUMS Chorus, conducted by Sir Stephen Cleobury, and with pop band Bastille as part of the Centenary Queens' May Ball.

Alexander has given recitals at Westminster Abbey, St Paul's Cathedral, Southwark Cathedral and St George's Hanover Square. Other recent highlights include conducting Vaughan Williams's *Dona nobis pacem* and *Five Mystical Songs* with the Prince Consort Sinfonia and Canbury Singers, and performing Vaughan Williams's *Sea Symphony* with the RCM Symphony Orchestra under the baton of Adrian Partington. Later this year, Alexander is looking forward to conducting Rossini's *Petite Messe Solennelle* with Canbury Singers.

UPCOMING EVENTS

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RCM AT ST. MARY ABBOTS

Friday 17 February, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Debussy

(1862–1918)

Piano Trio in G major

24'

- i Andantino con moto allegro*
- ii Scherzo: moderato con allgro*
- iii Andante espressivo*
- iv Finale: Apassionato*

Isabella Azima violin

Meg Allen cello

Lantian Gu piano

Haydn

(1732–1809)

Piano Trio no 39

4'

- iii Rondo*

Brahms

(1833–1897)

Piano Trio no 2 in C major, op 87

18'

- i Allegro*
- ii Andante con moto*

Xuanling Wan violin

Haomiao Cao cello

Fangwei Zhao piano

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**R O Y A L
C O L L E G E
O F M U S I C**

London

Junior Department Performers Platform

Hilary Sturt *specialist tutor*
Maria Tarasewicz *piano*

Saturday 18 February 2023, 3pm
Performance Hall

Welcome to the Royal College of Music Junior Department and our weekly Performers Platform, where students are given the opportunity to play alongside one of the country's finest accompanists and receive expert performance feedback. For the benefit of musicians and audience members, please turn off your mobile phone. Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. For safeguarding and copyright reasons, it is not permitted to make audio or video recordings during Performers Platform. Thank you for your co-operation.

3.00

- 3.15 Almond Zhao *piano* (pupil of Yoko Ono)
Liszt Un Sospiro 7'
- 3.30 Piano Trio (Christina Lawrie *tutor*)
Nathan Wong *piano* Miriam Grant *violin* Amy Prins *cello*
Beethoven Piano Trio in E flat major op1 no1 ii *Adagio cantabile* 8'
- 3.45 Hetty Christopher *trumpet* (pupil of Torbjorn Hultmark)
George Enescu Legende 8'
- 4.00 Duo *violin* (Yoko Ono *tutor*)
Jacqueline Yang & Evelyn Yang *piano*
Dvorak Slavonic Dance in E minor op72 no2 5'
Brahms Hungarian Dance no5 in F sharp minor 3'

- 4.15 Lucia Rapisarda Okamoto *violin* (pupil of Mona Kodama)
Mozart Violin Concerto no3 in G major K216 *i Allegro* 9'
- 4.30 Teresa Kiang *violin & piano* (Eri Konii & Emma Covill tutors)
Lalo Symphonie espagnole *i Allegro non troppo* 9.5
Bach Invention no9 in F minor BWV780 2'
Burgmuller L'Orage Storm op109 2'
- 4.45 Elyssa Kiang *violin & piano* (Eri Konii & Emma Covill tutors)
Kuhlau Sonatine in C major op 55 *i Allegro* 2'
Merikanto Valse Lente op33 3'
- 5.00 Junior String Ensemble and Special Guests (Rebecca McNaught tutor)
Derin Ilhan, Khloe Capalad, Hania Djimali, Jeffrey Chak,
Rohan Gambo-Saulawa, Mahi Agravat *violin*
Kendra Wilberforce, Jackie He *viola*
Jasmine Lachos Hernandez, Sami Uwehemu, Taejuan Baillie *cello*
Teddy Bor McMozart's Eine Kleine Bricht Moonlicht Nicht Musik 4'



Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Ben Storey *Assistant Head of Junior Programmes*
Gill Redfern *Administrator* Molly Bevan *Administrative Coordinator*
John Mitchell *Performance Manager*



CONDUCTORS' PODIUM

Sunday 19 February 2023

3pm, Amaryllis Fleming Concert Hall

CONDUCTORS' PODIUM

Sunday 19 February 2023 | 3pm, Amaryllis Fleming Concert Hall

Alvin Arumugam, Daniel Hogan, Alex Mackinder and Michal Oren conductors
Alexander Heather double bass **Thomas Kelly** piano
RCM Students Orchestra

Mozart The Magic Flute Overture K 620 6'
(1756–1791)

Michal Oren conductor

Tzvi Avni Prayer (London premiere) 9'
(b 1927)

Michal Oren conductor

Missy Mazzoli Dark with Excessive Bright 14'
(b 1980)

Alvin Arumugam conductor

INTERVAL

Webern (arr G Schwarz) Langsamer Satz 10'
(1883–1945)

Alex Mackinder conductor

Mozart Piano Concerto no 25 in C major K 503 32'
i Allegro maestoso
ii Andante
lii Allegretto

Daniel Hogan conductor

The Conductors' Podium is a student-run and organised project.

Today's concert is dedicated to the Türkiye and Syria earthquake victims

Thousands of victims and their families have been affected by the tragic events and are in need of support. We would like to appeal for your support through donations to the Disasters Emergency Committee (DEC). DEC charities and their local partners are among the first responders, working with locally-led relief efforts in Türkiye and Syria. Immediate priorities are search and rescue, medical treatment for the injured, shelter for those who have lost their homes, heaters for spaces and winter kits with blankets, and warm clothes, and ensuring people have food and clean water. If you can, please make a cash donation this evening or visit www.dec.org.uk.

Mozart Magic Flute Overture K 620

Opening our concert is the lively and charming overture by Mozart. The two-act opera premiered in 1791 in Vienna. *The Magic Flute* is full of Freemasonry ideas, as Mozart was a Freemason from 1784 until his death in 1791. Therefore, *The Magic Flute* is sometimes considered a 'Masonic Opera'. The Masonry ideas are represented in a light and humoristic manner, accompanied by the charm and magic of the plot. The overture is in classical sonata form and opens with a bold and mysterious *Adagio* in the heroic key of E flat major. It was finished only several days before the premiere. The *Adagio* opening is followed by a spectacular, lively, energetic and playful *Allegro*. The *Allegro* theme was borrowed from Clementi's Sonata in B flat op 24 no 2. Today the Overture is widely considered a masterpiece of classical music and is a staple of the orchestral repertoire.

Tzvi Avni Prayer

Tzvi Avni is German-born Israeli composer. He moved to Israel in 1935. As a student of Paul Ben-Haim, Avni is one of the second generation of Israeli composers. The first and second generations of Israeli composers such as Ben-Haim and Avni tried to create a new genre of Israeli music. From the beginning of the 1930s, many Europeans came to the land of Israel with western education and knowledge of classical music. This musical palette was integrated with local middle eastern elements. *Prayer* (1961) was written before the composer moved to America to study with Copland. He rearranged the piece in 1969, after his return to Israel and dedicated it to Fannie and Max Targ of Chicago. The work comprises three main sections: the first and third are a meditative, prayer-like mood, whereas in the middle section the flow of the movement increases, transforming the prayer into an ecstatic dance. The hushed ending of the piece brings with it a feeling of calm and reconciliation. Although *Prayer* does not quote any official traditional melodies, according to Avni, he was feeling connected to the Jewish spirits at that time of its composition.

Missy Mazzoli Dark with Excessive Bright

Grammy-nominated composer Missy Mazzoli was recently deemed as 'one of the more consistently inventive, surprising composers now working in New York' (*The New York Times*) and 'Brooklyn's post-millennial Mozart' (*Time Out New York*). Mazzoli's *Dark with Excessive Bright* for double bass and string orchestra was commissioned by the Australian Chamber Orchestra for contrabass soloist Maxime Bibeau. While composing the piece, Mazzoli continuously listened to music from the Baroque and Renaissance eras. She was inspired in no small part by Maxime's double bass, a massive instrument built in 1580 that was stored in an Italian monastery for hundreds of years and even patched with pages from the

Good Friday liturgy. She imagined this instrument as a historian, an object that collected the music of the passing centuries in the twists of its neck and the fibers of its wood, finally emerging into the light at the age of 400 years and singing into the world. While loosely based in Baroque idioms, this piece slips between string techniques from several centuries, all while twisting a pattern of repeated chords beyond recognition. 'Dark with excessive bright', a phrase from Milton's *Paradise Lost*, is a surreal and evocative description of God, written by a blind man. The composer says: 'I love the impossibility of this phrase, and felt it was a strangely accurate way to describe the dark but heartrending sound of the double bass itself'.

Webern (arr G Schwarz) Langsamer Satz

Anton Webern is perhaps most well-known today for being a pioneering voice of the Second Viennese School, whose members included his mentor Arnold Schoenberg and his good friend and colleague Alban Berg. The school sought to embrace atonality, principally using the 12-tone compositional technique. However, much like Schoenberg, Webern's early works, years before his joining the Second Viennese School, are strikingly tonal, and are very much ensconced in the musical lineage of Wagner, Brahms, Strauss and Mahler. Indeed, as a conductor, he would later gain great acclaim for his insightful performances of Mahler's symphonies in the 1930s. His *Langsamer Satz*, a single movement written for string quartet in 1905 when he was just 22 years old, is in many ways reminiscent of Mahler, featuring a stunningly rich harmonic palette as well as beautiful melodic writing. Webern took inspiration from a walk with his cousin, Wilhelmine Mörtl, who would later become his wife. He wrote in his diary: 'To walk forever like this among the flowers, with my dearest one beside me...when night fell (after the rain) the sky shed bitter tears but I wandered with her along a road.' The work did not receive its premiere until 1962 in Washington State, USA, which by that point had become the centre for Webern's music after his death in 1945. In 1992, however, American conductor Gerard Schwarz created a transcription of the work for string orchestra, which is performed this evening.

Mozart Piano Concerto no 25 in C major K 503

Composed in 1786, Mozart's C major concerto is regarded as one of his finest achievements in the genre, and is one of the most expansive of all classical piano concertos. It was written during especially busy period of Mozart's life when he was in Prague for performances of *The Marriage of Figaro*, and he apparently performed this concerto the day after he completed the score, and completed his 38th Symphony the day after that. The first movement is one of Mozart's most symphonic concerto movements, and is frequently compared to his *Jupiter* Symphony due to its key and brilliant feeling of majesty. One can simply marvel at

how Mozart makes magic out of fairly modest material, subtly slipping in and out of the minor key several times, and even featuring a rhythmic motif that strikingly resembles the infamous 4-note theme of Beethoven's Fifth Symphony which came 21 years later. The tranquil second movement has the character of a long-breathed adagio. With expressive writing for the winds, its relative simplicity and serenity make it an effective foil for the preceding movement. The final movement has been described as 'one of Mozart's most serious-minded rondos' and it exhibits a remarkable balance between animation and subtlety. The theme is clearly recognisable as an adaption of a gavotte from Mozart's earlier opera *Idomeneo*, although the tune no longer has its soft contours here, instead it is replaced by witty and jaunty writing, with passing episodes of affecting tenderness.

Alvin Arumugam

Alvin Arumugam is the Music Director of the Musicians 'Initiative Singapore. His international engagements have resulted in notable appointments in the last three years including Music Director of the South Asian Symphony Orchestra. Alvin is a graduate of the Yong Siew Toh Conservatory of Music with a degree in Master's of Music (conducting). He is currently pursuing a Master's degree in Performance (orchestral conducting) at the RCM. Alvin was the assistant to Toby Purser, RCM Head of Conducting for the 2022 production of *Così fan tutte* at the Vienna Opera Academy. Alvin made his debut as assistant conductor to Darrell Ang with Manila Symphony Orchestra in its 2015 production of *La Cenerentola*. During his time at the RCM, Alvin regularly conducts the college orchestra and has assisted visiting conductors such as Martyn Brabbins, Antonio Pappano, Jac Van Steen and Rafael Payare.

Daniel Hogan

Daniel Hogan is a 25-year-old British conductor who is currently studying for a Masters in Conducting at the RCM as a Leverhulme Arts Scholar. In Summer 2022, Daniel was an active participant in the Järvi Conducting Academy, having been selected from over 200 candidates. He was taught by Paavo, Kristian and Neeme Järvi, and Leonid Grin. In concert, he conducted the Baltic Sea Philharmonic and also the Järvi Academy Youth Orchestra in the Pärnu Concert Hall. Daniel is mentored privately by Martyn Brabbins and has also taken part in masterclasses led by Sakari Oramo, Vasily Petrenko, Jac van Steen, Rafael Payare, Colin Metters, Ben Gernon and Sir Antonio Pappano. Professionally, he has assisted for the BBC National Orchestra of Wales and English Symphony Orchestra, and has recently recorded the Schumann Violin Concerto with Laure Chan and Sinfonia Perdita in Abbey Road Studios.

Alex Mackinder

Born and raised in London, Alex is a first-year postgraduate conductor at RCM, having previously studied for a Masters degree in classics at Durham University, where he won the student-peer-chosen Lifetime Achievement in Music and Theatre Award. Currently studying under Toby Purser, Peter Stark and Howard Williams, he has received tuition from eminent conductors including Martyn Brabbins, Timothy Burke, Adrian Brown and Ben Palmer, and participated in masterclasses with Sakari Oramo and Vasily Petrenko. Recent engagements include conducting the off-stage chorus in Holst's *The Planets* with Camden Symphony Orchestra, and a recent appointment as the new Assistant Conductor of the Elgar Sinfonia, a position he will take up later this year. He also is the Librarian for the London Mozart Players, who will be the flagship orchestra for Croydon as London's Borough of Culture 2023/24. Alex has wide-ranging musical interests, equally comfortable working with orchestral and film music as musical theatre and barbershop harmony, and has a passion for diversifying the Western classical canon.

Michal Oren

Michal Oren is an award-winning conductor and a clarinetist from Tel-Aviv, Israel. Michal's work represents a contemporary modern approach aiming to combine classical music with additional arts as a new step in the 21st century's cultural creation. Michal is currently studying for her Master's of Performance in orchestral conducting at the RCM under the conductors Toby Purser, Peter Stark and Howard Williams, as a Victor and Lilian Hochhauser Scholar. She was awarded distinction for her Bachelor of Music in orchestral conducting from the Buchmann-Mehta School of Music in Tel Aviv University, under the conductor Yi-An Xu. In 2020 Michal won the first prize in the conducting competition of the Buchmann-Mehta School of Music. Michal is a Residence Music Scholar of The Robert Anderson Trust and winning the America-Israel Cultural Foundation scholarships since 2015. Michal is the musical director of the Museum Orchestra of Petach-Tikva Museum of Art in Israel.

Alexander Heather

Alexander Heather is a double bass player in his fourth year at the RCM under the tuition of Caroline Emery. Born in Mount Kisco, New York, he began playing the double bass at age nine and studied at the Westchester Music Conservatory and the Juilliard School in New York City. In 2014 Alexander moved with his family to the UK to attend Wells Cathedral School as a Specialist Musician and studied under David Heyes. During his time at Wells, he was also a member of the National Youth Orchestra of Great Britain for two years and won multiple competitions and awards. After leaving Wells, Alexander attended the Royal Academy of Music and the RCM, where he will graduate this year. Recently, he joined LGT Young Soloists, a prestigious ensemble who regularly tour around the world.

Thomas Kelly

Thomas Kelly has won first prizes at the Pianale International Piano Competition 2017, Kharkiv Assemblies 2018, Lucca Virtuoso e Bel Canto Festival 2018, RCM Joan Chissell Schumann Competition 2019, Kendall Taylor Beethoven Competition 2019, BPSE Intercollegiate Beethoven Competition 2019, Theodor Leschetizky Competition 2020 and the Sheepdrove Intercollegiate Competition 2022. In 2021 Thomas was a finalist in the Leeds International Piano Competition. More recently, he was awarded second prize and special prize for best semi-final performance at Hastings International Concerto Competition 2022. He has performed in a variety of venues, including Wigmore Hall, Cadogan Hall, St John's Smith Square, Steinway Hall London, St James' Piccadilly, Oxford Town Hall, the embassies of Russia and Brazil in London, Poole Lighthouse Arts Centre, Newbury Corn Exchange, Stoller Hall, Leeds Town Hall, North Norfolk Music Festival, Paris Conservatoire, the StreingreaberHaus in Bayreuth, Teatro Del Sale and the British Institute in Florence. Thomas is taught by Dmitri Alexeev, and supported by the Kendall-Taylor Award. He has been generously supported by the Keyboard Charitable Trust since 2020, and Talent Unlimited since 2021.

Violin I

Bronte Vlashi
 Leyth Elman
 Matilda Sacco
 Kaja Seseek
 Aries Chow
 Wilmien J van

Violin II

Piotr Burda
 Amy Jo Gilbert
 Helena Thomas
 Sharon Zhou
 Ilia Plis

Viola

Sam Scheer
 Rosie Rowe
 Katherine Wing

Cello

James Dew
 Eddie Mead
 Nok Chan

Double bass

Theodore Kwok

Flute

Tilly Coulton
 Theodora Kopecka

Oboe

Patricia Gomes
 Alex Franklin

Clarinet

Jesse Chiu
 Rowan Jones

Bassoon

Siping Guo
 Liam Slabbert

Horn

Hannah Spry
 Oscar Horan

Trumpet

Isaac Holst
 Euan Scott

Trombone

Ben Holdorf (alto)
 Adam Thomas (tenor)
 Jose Pedro Teixeira (bass)

Timpani

Murry Sedgwick

Personnel correct at the
 time of going to print.

Italics denote section
 principals.



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 audience members, please turn
 off your mobile phone.



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 photography are not permitted
 without prior written permission.

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Latecomers will not be allowed into the auditorium until a suitable break. In the interests of safety,
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Programme details correct at time of going to print.

RCM CHAMBER MUSIC

European Horizons

Date: Monday 20 February 2023

Time: 1.05pm

Venue: Austrian Cultural Forum

Duration: 47

Concert Manager: Anja Blackwell

Green Room: Post Room

Dress Code: Concert Dress

If you are performing as a soloist, please dress as you would for a professional concert engagement. You may wish to look at performances on the [Wigmore Hall YouTube channel](#) for ideas of what to wear for a chamber venue.

If you are performing as a chamber ensemble, we require you to wear the same **colour scheme** to ensure that you look professional and prepared for concert engagements. We recommend **Concert Dress Black** as everyone should have an item of black clothing.

We reserve the right to ask you not to perform if we feel you are not dressed appropriately for a concert performance. As a general rule you will not be allowed to perform if you are wearing **branded clothing, jeans/chinos or trainers**. Please note that the dress code above also applies to page turners.

Running Order:

Liszt (1811–1886)	Chasse Neige	5'
Aidan Si piano		
Mendelssohn (1809–1847)	Andante and Allegro Brillante, op 92 for piano duet	10'
James Carrabino piano Sofía Peciña Medina piano		
Scriabin (1872–1915)	Piano Sonata no 4 in F sharp minor op 30 <i>i Andante</i> <i>ii Prestissimo volando</i>	8'
Neo Hung piano		
Shostakovich (1906–1975)	Piano Trio no 2 op 67	24'

Cherubino Trio
Annissa Kali Gybel violin
Clare Juan cello
James Carrabino piano

Rehearsals:

12:05-12:30	Liszt - Chasse Neige
11:40-12:05	Mendelssohn - Andante & Allegro Brillante, Op.92 for piano duet
11:15-11:40	Scriabin - Piano Sonata no 4 in F sharp minor op 30
11:30-11:15	Shostakovich - Trio No. 2, Op. 67

Useful Information

On the Day

- Please arrive to your rehearsal on time and ready to perform. If you are running late or are no longer able to attend the rehearsal, please contact chambermusic@rcm.ac.uk so that we are aware of the situation.
- A stage manager will not be in attendance during the rehearsal but will arrive before the concert to ask about your requirements. Please note that we **do not** provide page turners – If you require a page turner you will need to organise this yourself and inform them that they need to wear **all black clothing**.
- Once you have finished your rehearsal, you are free to leave but please arrive at the Green Room **at least 20 minutes** before the concert begins. Even if you are performing at the end of the concert, you must be waiting in the green room before the concert starts.
- Please check the durations of the pieces in the programme and head down to the backstage area of the performance space **5 minutes** before you are due to perform. If the programme is running ahead of schedule, a stage manager will come and collect you from the Green Room.

Box Office

All attendees must secure a ticket from the box office or website including students and staff at RCM. If they do not purchase a ticket before the performance, they will not be allowed into the auditorium.

Box Office | www.acflondon.org/events/

Spoken Introductions

For all Rush Hour & Lunchtime concerts, including those at the Austrian Cultural Forum and St. Mary Abbots Church, performers are required to give a spoken introduction.

Good starting points are:

1. **The Performer(s)** – Your name, where you are from, level of study, how you started making music together.
2. **The Composer** – Where were they from? Where were they when they wrote the piece?

3. **The Work** – Audiences appreciate some help navigating through the work. Try to keep it simple – i.e. where they might have heard the piece before, playing recurring themes/motifs.

Relax and be yourself – these short introductions are an easy way for the audience to get to know a little more about the piece and about you as a musician and a person!

Recordings

Personal recordings of any type are not permitted for European Horizons at Austrian Cultural Forum.

If you have any further questions, please contact chambermusic@rcm.ac.uk

RCM CHAMBER MUSIC

Tuesday 21 February, 1.05 pm

Performance Hall

Shostakovich
(1906–1975)

Piano Trio no 1 in C minor op 8

13'

Esther Zaglia violin
Clelia Le Bret cello
Sofía Peciña Medina piano

Beethoven
(1770–1827)

Piano Sonata no 28 in A major op 101

20'

- i* *Etwas lebhaft, und mit der innigsten Empfindung. Allegretto, ma non troppo*
- ii* *Lebhaft, marschmäßig. Vivace alla marcia*
- iii* *Langsam und sehnsuchtsvoll. Adagio, ma non troppo, con affetto*
- iv* *Geschwind, doch nicht zu sehr, und mit Entschlossenheit. Allegro*

Sofía Peciña Medina piano

Ravel
(1875–1937)

Introduction and Allegro

11'

Hollie Tibbotts flute
Sydney Minor clarinet
Betania Johnny violin
Sanni Talvitie violin
Diego Bartolome Gomez viola
James Dew cello
Tannaz Beigi Jouinani harp

Upcoming Events

JŌ KONDŌ 75th BIRTHDAY CONCERT

Wednesday 22 February, 6pm

Performance Hall

Repertoire to include:

Jō Kondō High Window

Standing

Sight Rhythmics

Walk

Gardenia

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Alice Edwards, Development Manager (Philanthropy) on **0207 591 4371** or at alice.edwards@rcm.ac.uk.



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Programme details correct at time of going to print.



JŌ KONDŌ 75th BIRTHDAY CELEBRATION

Wednesday 22 February, 6pm

Performance Hall

JŌ KONDŌ 75th BIRTHDAY CELEBRATION

Wednesday 22 February, 6pm, Performance Hall

Jō Kondō (b 1947)	High Window	8'
	Osman Tack piano	
	Standing	8'
	Tilly Coulton flute Stan Talman marimba Sophia Lim piano	
Jō Kondō	Sight Rhythmics	13'
	Lantian Gu piano	
Jō Kondō	Walk	7'
	Rianna Henriques flute Jacky Zhang piano	
Jō Kondō	Gardenia	10'
	Amy Huang violin Hannah Shimwell clarinet Hoi Yin Ng vibraphone Roberto Boschelli piano	

In tonight's programme, we showcase the vibrant and nuanced work of Japanese contemporary classical composer Jō Kondō, in celebration of his 75th birthday.

Kondō's career spans over 50 years and over 160 works. As well as becoming one of Japan's most prolific composers, he has also held a residency at the Harrr School of Music, Connecticut, and teaching roles at Elizabeth University of Music, Hiroshima, and the acclaimed Dartington Summer School. Kondō also founded contemporary chamber group Musica Practica Ensemble, serving as artistic director until its disbandment in 1991. He is currently a professor at Showa University of Music, Kawasaki, and Professor Emeritus at Tokyo's Ochanomizu University.

Much of Kondō's composition takes influence from the 1970s American avant-garde scene; after winning a Rockefeller Foundation grant in 1978, he spent a year in New York where he met and collaborated with contemporary music icons including John Cage and Morton Feldman. In particular, this year developed his interest in 'linear composition', a structural technique present in many of the works heard tonight, in which the texture of a work generates from a single melodic line.

We open with Kondō's 1996 work for solo piano, *High Window*. The piece explores the piano's timbre through a series of sonorities (clusters of notes), comprised of up to nine pitches. Each sonority is allowed to resonate around the venue until the next sounds, setting up a deeply immersive soundscape. Then follows *Standing*, an eclectic work for piano, flute and marimba using the 'hocket'. This technique creates a single melodic and rhythmic line across multiple instruments by having each fill in the other's rests, usually with the same pitch. In *Standing*, this effect is emphasised by the phased entries of the ensemble.

Our third piece, *Sight Rhythmics*, returns to Kondō's solo piano repertoire and uses the instrument's wide range when mixing short, staccato notes with sustained pitches. The resulting 'patchwork' effect is emphasised in a later adaptation of the work for the unusual instrumental combination of violin, banjo, steel pan, tuba and electric piano. Next, Kondō's 1976 composition *Walk* further explores the hocket. The flute and piano begin in unison on a steady pulse, reminiscent of footsteps, before they fall out of step, the flute often landing a beat behind the piano. More adventurous rhythmic patterns are explored in each instrument, interspersed between moments of synchronisation and suspenseful shared pauses.

Closing tonight's programme is *Gardenia* for piano, violin, clarinet, and vibraphone, a rich melting pot of layered textures and timbres. Sustained notes in one part are frequently pitted against shorter, more florid motifs in another, with moments of synchronisation across the ensemble serving to add textural variety. The contrasts of rhythmic gesture and instrumental tones aptly summarise Kondō's ethos.

RCM CHAMBER MUSIC

Tuesday 28 February, 1.05pm

Performance Studio

Repertoire to include:

JS Bach Cello Suite no 3 in C major, BWV 1009

Khachaturian Trio for Clarinet, Violin and Piano, op 30

Ilayda Oguz Bozlak for solo piano

Beethoven Piano Trio op 1 no 3

Chaminade Piano Trio op 11 no 2

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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JŌ KONDŌ 75th BIRTHDAY CELEBRATION

Wednesday 22 February, 6pm

Performance Hall

JŌ KONDŌ 75th BIRTHDAY CELEBRATION

Wednesday 22 February, 6pm, Performance Hall

Jō Kondō (b 1947)	High Window	8'
	Osman Tack piano	
	Standing	8'
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Jō Kondō	Sight Rhythmics	13'
	Lantian Gu piano	
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RCM CHAMBER MUSIC

Tuesday 28 February, 1.05pm

Performance Studio

Repertoire to include:

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Ilayda Oguz Bozlak for solo piano

Beethoven Piano Trio op 1 no 3

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ROYAL
COLLEGE
OF MUSIC

London

CRYPT SESSIONS

Thursday 23 February, 11am

The Crypt at St John's Smith Square

Berkeley (1903–1989)	Theme and Variations op 33 no 1	7'
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Sharon Zhou violin

Beethoven (1770–1827)	String Quartet no 1 op 18 (arranged for clarinet) <i>iv Allegro</i>	6'
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Paul Harvey (b 1935)	Quartet <i>i Fanfare</i> <i>ii Madrigal</i> <i>iii Basset Song</i> <i>iv Tarantella</i>	11'
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Uhl (1902–1992)	Divertimento	14'
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Mike Curtis	A Klezmer Wedding	6'
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Hyde Quartet
Hannah Shimwell clarinet
Emily Crook clarinet
Robbie Marrs clarinet
Ed Pelham clarinet

Upcoming Events

RCM CHAMBER MUSIC

Tuesday 28 February, 1.05pm

Performance Studio

Repertoire to include:

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Programme details correct at time of going to print.

ROYAL COLLEGE OF MUSIC

Music and Ideas

Date: Thursday 23 February 2023

Time: 5:15 PM

Venue: Performance Hall

Duration: 27

Concert Manager: Bethan Lloyd

Green Room: Exchange meeting room

Dress Code: Concert Dress

If you are performing as a soloist, please dress as you would for a professional concert engagement. You may wish to look at performances on the [Wigmore Hall YouTube channel](#) for ideas of what to wear for a chamber venue.

If you are performing as a chamber ensemble, we require you to wear the same **colour scheme** to ensure that you look professional and prepared for concert engagements. We recommend **Concert Dress Black** as everyone should have an item of black clothing.

We reserve the right to ask you not to perform if we feel you are not dressed appropriately for a concert performance.

As a general rule you will not be allowed to perform if you are wearing **branded clothing, jeans/chinos or trainers**.

Please note that the dress code above also applies to page turners.

Running Order:

Mark Bowden (b 1979)	Five Memos	18'
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Viviane Plekhotkine violin
Hamish Brown piano

Mark Bowden (b 1979)	The Breaking Wheel	9'
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Meline Le Calvez clarinet
Hamish Brown piano

Rehearsals:

15:00-15:30	Mark Bowden - Five Memos	
15:30-16:15	Mark Bowden - The Breaking Wheel	-

Useful Information

On the Day

- Please arrive to your rehearsal on time and ready to perform. If you are running late or are no longer able to attend the rehearsal, please contact chambermusic@rcm.ac.uk so that we are aware of the situation.
- During the rehearsal, the stage manager will drop in to ask about your requirements. Please consider the following:
 - How many stands and chairs do I need?
 - Do I have a page turner?
 - Should I let them know about any special requirements such as having two stands for page turns?
- Once you have finished your rehearsal, you are free to leave but please arrive at the Green Room **at least 20 minutes** before the concert begins. Even if you are performing towards the end of the concert, you must be waiting in the green room before the concert starts or you may not be able to perform.
- Please check the durations of the pieces in the programme and head down to the backstage area of the performance space **5 minutes** before you are due to perform. If the programme is running ahead of schedule, a stage manager will come and collect you from the Green Room.

Box Office

We would like everyone to have a wonderful time performing as part of this series. Therefore, we strongly encourage you to invite students, professors, friends and family to attend your concert as audience.

All attendees must secure a ticket from the box office or website including students and staff at RCM. If they do not purchase a ticket before the performance, they will not be allowed into the auditorium.

Please encourage your guests to stay for the whole performance as it is beneficial for everyone to have a nice, full audience to perform to.

Box Office 020 7591 4314 | www.rcm.ac.uk/events

Recordings

Personal recordings of any type are not permitted for RCM concerts.

RCM Chamber Music aims to record all concerts using the Panopto Lecture Capture system. Once the recording has processed, you will be able to access it from the Concerts folder on Panopto.

Students are not permitted to download RCM Chamber Music concerts for personal or professional use. If you would like to record your performance, please book a performance space at another time, and use the Panopto One Touch system.

If you have any further questions or concerns, please contact chambermusic@rcm.ac.uk



ROYAL
COLLEGE
OF MUSIC

London

RCM CHAMBER MUSIC

Thursday 23 February, 6pm

Performance Studio

Liszt

(1811–1886)

Transcendental études

no 1 'Preludio'

no 12 'Chasse-neige'

6'

Neo Hung piano

Rachmaninov

(1873–1943)

Piano Sonata no 2 op 36

i Allegro agitato

ii Non allegro - Lento

iii L'istesso tempo—Allegro molto

19'

Adrian Henke piano

Piazzolla

(1921–1992)

Le Grand Tango

12'

Ada Guarneri cello

Francesco Bravi piano

Upcoming Events

RCM CHAMBER MUSIC

Tuesday 28 February, 1.05pm

Performance Studio

Repertoire to include:

JS Bach Cello Suite no 3 in C major, BWV 1009

Khachaturian Trio for Clarinet, Violin and Piano, op 30

Ilayda Oguz Bozlak for solo piano

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Tickets: Pay What You Can

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RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Alice Edwards, Development Manager (Philanthropy) on **0207 591 4371** or at alice.edwards@rcm.ac.uk.



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Programme details correct at time of going to print.



RCM SYMPHONY ORCHESTRA: DAPHNIS ET CHLOÉ

Thursday 23 February 2023, 7.30pm

Amaryllis Fleming Concert Hall

Jessica Cottis conductor

Ceferina Penny soprano

RCM Symphony Orchestra

2023 Rod Williams Memorial Concert

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Tomás Brantmayer (b 1992)	Morbus Sacer (world premiere)	13'
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Hildegard of Bingen (c1098–1179)	O eterne Deus	3'
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Debussy (1862–1918)	Nocturnes <i>i Nuages</i> <i>ii Fêtes</i> <i>iii Sirènes</i>	25'
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INTERVAL

Jō Kondō (b 1947)	In summer	12'
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Ravel (1875–1937)	Daphnis et Chloé Suite no 2 <i>i Lever de jour</i> <i>ii Pantomime</i> <i>iii Danse générale</i>	18'
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The RCM Symphony Orchestra plays with conductors and musicians of the highest international stature, and is frequently invited to perform in prestigious venues across London and beyond. Past and forthcoming conductors include Sakari Oramo, Sir Antonio Pappano, Thomas Zehetmair, John Wilson, Vasily Petrenko, Jessica Cottis and Rafael Payare. Performances are given after intensive, two-week rehearsals; its concerts are also broadcast live and on demand to an international audience online. The members of the RCM Symphony Orchestra are some of the world's very best young instrumentalists. They have chosen to study at the RCM because of its unrivalled blend of superlative teaching, extensive performance opportunities, and close connections with the orchestral profession. In addition to the many professors who are active professional instrumentalists, the RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia, the Royal Philharmonic Orchestra and the Chamber Orchestra of Europe. This enables students to experience professional conditions and achieve professional standards before they graduate. The RCM's long tradition of high-quality orchestral training has launched the careers of many distinguished orchestral players over several decades.



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Chief Conductor and Artistic Director of the Canberra Symphony Orchestra, Jessica Cottis, makes her debut with the RCM Symphony Orchestra this evening. In this atmospheric programme, the world premiere of *Morbus Sacer* by RCM composer Tomás Brantmayer opens the concert. Tomás says:

Morbus Sacer is based on the medical examinations and the experiences produced by the epileptic crises that I have suffered since I was eight years old. The score includes graphic material taken from my neuronal activity and extracted from various electroencephalograms carried out over more than 20 years. In the same way, some motifs and sound effects present in this music have been derived from the sounds that can be heard during an MRI. On the other hand, the character and spirit of the piece are freely based on my own experiences and my vague memories during and after the crises. Through a dynamic and vertiginous orchestration, and textures with aleatoric components, this work intends to represent the imbalance in the electrical activity of my brain, and the implications that this has on a physical, emotional and social level. In this sense, *Morbus Sacer* is an autobiographical work born from the physical experience imposed by my own body and my own disease.

An eleventh-century chant by saint, composer and poet Hildegard of Bingen provides a segue in the programme. This remarkable woman left behind a wealth of illuminated manuscripts, scholarly writings and sacred songs. *O eterne Deus*'s central themes are love and the dawning of humankind using imagery of light and divinity.

*O eterne Deus,
nunc tibi placeat ut in amore illo
ardeas,
ut membra illa simus, que fecisti
in eodem amore,
Cum Filium tuum genuisti in prima
aurora ante omnem creaturam
et inspice necessitatem hanc que
super nos cadit
et abstrahe eam a nobis propter
Filium tuum,
et perduc nos in leticiam salutis.*

O eternal God,
may you be pleased to blaze
once more in love
and to reforge us as the limbs you
fashioned in that love
when first you bore your Son
upon the primal dawn before all
things created
Look upon this need that over us
has fallen
draw it off from us according to
your Son,
and lead us back into salvation's
wholesome happiness.

Debussy's ethereal *Nocturnes*, composed between 1897 and 1899, were inspired by a set of impressionist-style landscape paintings by American artist James McNeill Whistler. Each movement, different in tone and manner, evokes a specific landscape. *Nuages* depicts serene floating clouds in palette of grey and white, whilst dancing rhythms and a muted trumpet procession suggest a festival in *Fêtes*. Finally a wordless upper voice chorus depicts a shimmering sea in *Sirènes*.

In celebration of Japanese composer, Jō Kondō's music, the orchestra performs *In summer*, a unique piece focusing on a single melodic line. Since the early 1970s, Jō Kondō used the concept of 'linear music' which comprises a line of single notes, hocketed – a rhythmic linear technique using the alternation of notes, pitches, or chords – over different instruments. Over time, the 'line' evolved to become a denser 'harmonised' texture. *In summer* is described as 'a line drawn by the single stroke of a thick brush'.

To conclude, hear Ravel's rich orchestration and harmonies in the second *Daphnis et Chloé* suite. The music was originally written for a ballet commissioned by the director of the Ballet Russe, Sergey Diaghilev in 1909. The story was based on choreographer Michel Fokine's reworking of an ancient Greek novel by the poet Longus. It describes the love between a young shepherd Daphnis and the beautiful Chloé who is abducted by pirates and eventually rescued with the help of Pan, the shepherd-god of Arcadia. Although the ballet was not a great success, Ravel released two orchestral suites; the second derives from most of the ballet's third act. It begins at dawn with a despairing Daphnis lying before a woodland altar to Pan. In *Pantomime*, the lovers are reunited and perform a dance for Pan and the nymph Syrinx. The Suite ends with a full spectrum of orchestral colour in an increasingly frenzied *Danse générale* when Daphnis and Chloé declare their love for each other.

Jessica Cottis

Award-winning conductor Jessica Cottis, named 2019 'Classical Face to Watch' (*The Times*, UK), works regularly with the London Symphony, Royal Philharmonic, Danish Radio Symphony, Oslo Philharmonic, Sydney Symphony and Los Angeles Philharmonic orchestras amongst others, and new music ensembles London Sinfonietta and Bang on a Can. She has enjoyed numerous re-invitations from the Royal Opera House, Covent Garden, and the BBC Proms. She has recorded for the BBC, ABC, and Decca Classics labels. Jessica Cottis is Chief Conductor and Artistic Director of the Canberra Symphony Orchestra, with whom she has pioneered several initiatives, including significant commissions and the championing of Australian works.

In the 2022/23 season Jessica will premiere works by Leah Curtis and Miriama Young (*Kinds of Blue*). She will also conduct Sibelius' Violin Concerto, Scriabin's Piano Concerto no 3, Stravinsky's *Petrushka* and Rimsky-Korsakov's *Scheherazade*. Jessica's early career was as an organist. She was awarded first class honours at the Australian National University and continued her studies in Paris with Marie-Claire Alain, before commencing conducting studies at London's Royal Academy of Music under Colin Metters and Sir Colin Davis. She went on to serve as Assistant Conductor of the BBC Scottish Symphony Orchestra and at the Sydney Symphony Orchestra alongside mentors Sir Donald Runnicles, Charles Dutoit, and Vladimir Ashkenazy. More recently she was honoured with the titles of Associate of the Royal Academy, and Distinguished Visiting Fellow at the School of Music, Australian National University. Jessica is a frequent contributor on BBC radio and television, commenting on a range of topics from opera to architecture, synaesthesia, the environment, and acoustics.

Ceferina Penny

British-Argentine soprano Ceferina Penny is in her first year of Master's studies with Janis Kelly at the RCM, where she is a Charles Ravel Scholar. Upon beginning her studies in 2018, she simultaneously made her professional debut as The Slave in the English National Opera's latest production of *Salome*, at the London Coliseum. Previously she attended the Junior Royal Northern College of Music, where she was awarded scholarships to study voice under Jenny Heslop. She has performed as a soloist in venues across Britain and Europe, including The Bridgewater Hall and Burgos Cathedral. Ceferina has been selected to take part in masterclasses with prestigious singers including Dame Ann Murray, Sir Thomas Allen and Michael Chance CBE. In 2021, she made her debut at The Grange Festival, singing Peaseblossom in Britten's *A Midsummer Night's Dream*. Ceferina will make her first full role debut as Susanna in *Le nozze di Figaro* with Westminster Opera Company this August at the Chateau de Panloy in Charente-Maritime, France.

Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

The RCM would like to thank the following orchestral coaches:

Frank Zielhorst (woodwind, brass, percussion & harp; tutti strings; and tutti orchestra)

Gabrielle Lester (violin)

Linda Kidwell (viola)

Amanda Truelove (cello)

Nicholas Bayley (double bass)

Marie Lloyd (woodwind)

Jason Evans (brass)

Alex Neal (percussion)

Stephen Fitzpatrick (harp)

Nocturnes chorus

Soprano I

Tia Radix-Callixte

Natasha Oldbury

Josephine Shaw

Saffron Doherty

Mezzo soprano I

Nadiia Chaichenko

Lori Granger

Natasha Keith

Kasia Bryl

Soprano II

Annie McDonald

Alex Cooper

Megan Hill

Ellinor Heldt

Mezzo soprano II

Faith Tucker

Naomi Boot

Georgia Ridehalgh

Rebecca West

Violin I

Leora Cohen
June Lee
Kaja Seseek
Amy Huang
Qin Yap
Can Cui
Theo Elwes
Mila Ferramosca
Sang Bin Jung
Chenmei Jiang
Lucy Holmes
Mine Ibrahim
Lucy Ruuskanen
Sally Aiko Dando

Violin II

Yuliya Ostapchuk
Zea Hunt
Toby Purdy
Helena Thomas
Macie Wallis
Tom Wilson
Qintong Zhou
Jane Park
Minyao Huang
Maria Jaszewska
Marco Perez Martinez
Vicky Chan

Viola

Vanessa Hristova
Mitzi Marley Clarke
Jiaxin Yang
Shay Dyer
Thantakorn Lakanasirorat
Feimin Qiao
Declan Wicks
Tin Long Lai
Rosie Rowe
Anastasia Sofina

Cello

Emily Henderson
Luis Freitas da Cruz
Pei Xie
Yuying Zhang
Yiling Huang
Xiaoyan Leng
Carys Underwood
Ni Zhang
Jiwon Lee
Xuan Wen Koh

Double Bass

Danny Cleave
James Francis
Theodore Kwok
Gwen Reed
Tom Morgan
Phoebe Clarke
Dave Brown

Flute

Issy Haley-Porteous
Ida Li (pic)
Christopher Michie (pic)
Leila Hooton (alto)

Oboe

Federico Allegro
Kara Battley
Ella Dorothea Delbrueck
(cor)

Clarinet

Michelle Hromin
Zhenyu Zhang
Diogo Bandola (E flat)
Rowan Jones (bass)

Bassoon

Francis Bushell
Francesco Di Matteo
Joe Lyndley
Jamie King (contra)

Horn

Amadea Dazeley-Gaist
Jack Bradley-Buxton
Henry Lok
Alex Grinyer
Henry Hui

Trumpet

Euan Scott
Stone Tung
Amy Ronson
Tom Toledo-Brown

Trombone

Pau Hernandez
Santamaria
Milly Deering
Eddie Curtis (bass)

Tuba

Josh Allen

Timpani

Julie Scheuren

Percussion

Murray Sedgwick
Tobias Engelbrektsson
Matthew Kosciecha
Lewis Isaacs
Lewis Blackwood
Sophie Stevenson
Clara Smith
Sophie Warner

Harp

Ian Lim
Dian Yi

Piano/Celeste

Chun Hui

Personnel correct at the
time of going to print.
Italics denote section
principals.

2023 Rod Williams Memorial Concert

Peter Mills established the Mills Williams Award upon the death of his life-long partner, Rod Williams, in 1995, with the aim of supporting music and young musicians. To date, the award has endowed 27 Mills Williams Junior Fellows, and continues to fund an annual concert at the Royal College of Music. Sadly, Peter died in September 2006 after a long battle against cancer. Happily, the Mills Williams Foundation lives on, with the objective of supporting music and young musicians under the guidance of his chosen trustees.



Rod Williams and Peter Mills

Mills Williams Junior Fellows

1996/97 Paul Robinson, voice
1997/98 Alexander Taylor, piano
1998/99 Sarah Thurlow, clarinet
1999/00 Damian Thantrey, voice
2000/01 Alexandra Wood, violin
2001/02 Rachel Nicholls, voice
2002/03 Alba Ventura, piano
2003/04 Elizabeth Cooney, violin
2004/05 Ruth Palmer, violin
2005/06 Gabriella Swallow, cello
2006/07 Anna Cashell, violin
2007/08 Luis Parés, piano
2008/09 Erik Dippenaar, harpsichord
2009/10 Konstantin Lapshin, piano

2010/11 Jianing Kong, piano
2011/12 Frédérique Legrand, cello
2012/13 Yulia Deakin, piano
2013/14 Maksim Šišura, piano
2014/15 Soh-Yon Kim, violin
2015/16 Magdalena Loth-Hill, violin
2016/17 Andrew Yiangou, piano
2017/18 Jonathan Radford, saxophone
2018/19 Ana Teresa de Braga e Alves,
viola
2019/20 Jobine Siekman, cello
2020/21 Tolga Atalay Ün, harpsichord
2021/22 Magdalenna Krstevska, clarinet
2022/23 Gabrielè Sutkutė, piano

Rod Williams (1939–1994)

Purely because he was the son of a serving Army Officer on a foreign posting, Rodney Peter Williams was born in Singapore in November 1939. It was unfortunate timing. Not long thereafter his mother and the two tiny boys made their escape to Australia, and Rod's father became a Japanese prisoner of war for four years. Eventually the family was reunited, and much of Rod's education took place at Steyning, where he showed athletic promise. He followed his father into the Royal Engineers and once again to the Far East, where he was engaged in map-making.

Deciding that army life was not for him, he bought himself out, but continued for a while along the photogrammetry road with Fairey Aviation. Then came a career change: he embarked on accountancy and joined Unilever.

Rod Williams and I met in 1964 and quickly found that we had much in common, particularly our tastes in music, both tending to favour ancient and baroque, and late 19th and 20th-century English music – Vaughan Williams, Butterworth and Britten being particularly well-represented in our record collections.

In 1975, Rod was diagnosed with a cancer of the lymph glands, and there commenced a lengthy chemotherapy battle which he won and achieved full remission. This had the remarkable effect of making him more ambitious. He was a gentleman of courage and great good humour. In 1980, inspired by watching the London Marathon on TV, he became first a jogger, then a runner and, astoundingly, a marathon runner in London in April of 1986, and again in New York in the same year. He ran his last marathon the following year. As time relentlessly removed family ties, Rod and I decided to make reciprocal wills dedicated to the encouragement of musical excellence. This was all too timely, as in 1992 there were signs that all was not well, and Rod died in January 1994. About a year later I approached the Royal College of Music, and thus the Mills Williams Junior Fellowship was established.

Peter Mills, 1996

The Royal College of Music is extremely grateful to the Mills Williams Foundation for its continued support.

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ORCHESTRAL MASTERWORKS: BARBER & BERNSTEIN

Thursday 2 March 2023, 6pm | Amaryllis Fleming Concert Hall

Joana Carneiro conductor
RCM Philharmonic

Joan Tower Fanfare for the Uncommon Woman

John Adams A Short Ride in a Fast Machine

Barber Adagio for Strings

Bernstein Symphonic Dances from West Side Story

Conductor Joana Carneiro's acclaimed international appearances include English National Opera and the Gulbenkian Orchestra. She makes her debut at the Royal College of Music working with the budding musicians of the RCM Philharmonic. A triumphant response to Copland's *Fanfare for the Common Man*, Joan Tower's work, 'dedicated to women who take risks and who are adventurous', opens the programme, before we hear Samuel Barber's sublime *Adagio for Strings*. With its simple, expansive melody and suspenseful chords, his most famous work has come to represent a sense of shared grief and underlying hope.

Alongside, the Symphonic Dances from *West Side Story* reimagine the jazz and Latin rhythms of the iconic musical for the concert hall, including melodies from two of the musical's beloved songs, 'Somewhere' and 'Maria'.

Tickets: £5, £8

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ROYAL
COLLEGE
OF MUSIC

London

MUSIC IN THE MUSEUM

Friday 24 February, 12.30

Museum Gallery

Paganini (1782–1840) Otoha Tabata viola	Caprice no 13	5'
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Van Eyck (1590–1657)	Doen Daphne d'Over Schoone Maeght	5'
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Andriessen (1939–2021) Matyáš Houf recorder	Ende	2'
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Vitali (1632–1692)	Passacaglia	2'
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JS Bach (1685–1750)	Cello Suite no 2 in D minor <i>i Prelude</i>	2'
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	Cello Suite no 3 in C major <i>vi Gigue</i>	3'
--	--	----

Gabrielli (1659–1690)	Ricercari <i>no 3, no 5</i>	5'
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Vitali	Ciaconna	2'
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Dall'Abaco (1675–1742)	11 Capricci for solo cello <i>no 2, no 5</i>	4'
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Ortiz (1510–1570)	Riceracadas <i>no 1, no 2, no 3</i>	4'
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Pablo Tejedor Gutierrez baroque cello

Ravel (1875–1937)	String Quartet in F major <i>i Allegro Moderato</i> <i>ii Assez vit, tres rythme</i>	15'
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Mendelssohn (1809–1847)	String Quartet no 6 in F minor <i>i Allegro vivace assai</i>	8'
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Vicky Chan violin
Qintong Zhou violin
Kuba Was viola
Jennifer Hui cello

Upcoming Events

RCM CHAMBER MUSIC

Tuesday 28 February, 1.05pm

Performance Studio

Repertoire to include:

JS Bach Cello Suite no 3 in C major, BWV 1009

Khachaturian Trio for Clarinet, Violin and Piano, op 30

Ilayda Oguz Bozlak for solo piano

Beethoven Piano Trio op 1 no 3

Chaminade Piano Trio op 11 no 2

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RCM AT ST. MARY ABBOTS

Friday 24 February, 1.05pm

London

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Liszt	Two Concert Etudes S145	5'
(1811–1886)	<i>i Waldesrauschen</i>	

Rieko Makita piano

Mendelssohn	Rondo Capriccioso op14	7'
(1809–1847)	<i>i Andante</i>	
	<i>ii Presto</i>	

Gordon Chan piano

James Dillon	The Book of Elements volume I	15'
(b 1950)		

Roberto Boschelli piano

Villa-Lobos	Brazilian Cycle W 374	18'
(1887–1959)	<i>i Plantio do caboclo</i>	
	<i>ii Impressões seresteiras</i>	
	<i>iii Festa no sertão</i>	
	<i>iv Dança do índio branco</i>	

Jose Navarro Silberstein piano

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A BACH CELEBRATION

Friday 24 February 2023, 7.30pm

Amaryllis Fleming Concert Hall

Ashley Solomon director

Hannah Parry recorder

RCM Baroque Orchestra

RCM Chamber Choir



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A BACH CELEBRATION

Friday 24 February 2023, 7.30pm | Amaryllis Fleming Concert Hall

Ashley Solomon director

Hannah Parry recorder

RCM Baroque Orchestra

RCM Chamber Choir

JS Bach (1685–1750)	Orchestral Suite no 3 in D major BWV 1068	19'
	<i>i Overture</i>	
	<i>ii Air</i>	
	<i>iii Gavotte</i>	
	<i>iv Gavotte</i>	
	<i>v Bourrée</i>	
	<i>vi Gigue</i>	

JS Bach	Mit Fried und Freud ich fahr dahin BWV 125	23'
	<i>i Chorus: Mit Fried und Freud ich fahr dahin</i>	
	<i>ii Aria (alto): Ich will auch mit gebrochnen Augen</i>	
	<i>iii Recitative (bass): O Wunder, dass ein Herz</i>	
	<i>iv Aria (tenor and bass): Ein unbegreiflich Licht erfüllt</i>	
	<i>v Recitative (alto): O unerschöpfter Schatz der Güte</i>	
	<i>vi Chorale: Er ist das Heil und selig Licht</i>	

INTERVAL

Vivaldi (1678–1741)	Recorder Concerto in C minor RV 441	12'
	<i>i Allegro non molto</i>	
	<i>ii Largo</i>	
	<i>iii Allegro</i>	

JS Bach	Herr Jesu Christ, wahr' Mensch und Gott BWV 127	19'
	<i>i Chorus: Herr Jesu Christ, wahr' Mensch und Gott</i>	
	<i>ii Recitative (tenor): Wenn alles sich zur letzten Zeit entsetzet</i>	
	<i>iii Aria (soprano): Die Seele ruht in Jesu Händen</i>	
	<i>iv Recitative and Aria (bass): Wenn einstens die Posaunen schallen</i>	
	<i>v Chorale: Ach, Herr, vergib all unser Schuld</i>	

Ashley Solomon, RCM Head of Historical Performance, directs this concert celebrating the works of Bach. The composer's third atmospheric orchestral suite opens the programme. Bach composed four orchestral suites but no known version of them survive in his handwriting; the earliest copyists scores date from the last period of his life in Leipzig in 1731. In Leipzig Bach directed the Collegium Musicum, a group of university students and professionals who gave concerts in Zimmerman's Coffee House near the central marketplace; it is likely these suites would have been played there. Suite no 3 is orchestrated for three instrumental choirs – two oboes doubling two violin parts, three trumpets, timpani and strings. It contains one of Bach's most celebrated and sublime melodies, *The Air*, characterised by a walking bass line, lamenting melody and evocative dissonances. This was transcribed for strings by August Wilhelmj in 1871, with the melody transposed down more than an octave so that it could be played entirely on a violin's lowest string hence its nickname 'Air on the G string'.

Bach's 200 or so surviving sacred cantatas contain some of his greatest music – expressive, innovative and at the heart of his output. BWV 125 and 127 were composed in Leipzig in 1725 for Lutheran church services. *Mit Fried und Freud ich fahr dahin* (*With peace and joy I go my way*) was written for the Purification of the Virgin Mary also known as Candlemas, celebrated on 2 February, and *Herr Jesu Christ, wahr Mensch und Gott* (*Lord Jesus Christ, true Man and God*) for the Sunday before Lent, Shrove Sunday.

Vivaldi wrote more than 500 concertos for a range of instruments including violin, mandolin, cello, flute, viola d'amore and lute, but only two specifically for the recorder. These demand players of virtuosic talent and were likely written for the gifted musicians of the Venetian convent, orphanage, and music school Ospedale della Pietà. The Recorder Concerto in C minor RV 441 is known as the most technically demanding and is this evening performed by RCM Concerto Competition winner Hannah Parry.

BWV 125

Chorus

*Mit Fried und Freud ich fahr dahin
In Gottes Willen;
Getrost ist mir mein Herz und Sinn,
Sanft und stille;
Wie Gott mir verheißten hat,
Der Tod ist mein Schlaf worden.*

With peace and joy I go my way,
As God doth will it;
Consoled am I in mind and heart,
Calm and quiet;
As God me his promise gave,
My death's become a slumber.

Aria (alto)

*Ich will auch mit gebrochenen Augen
Nach dir, mein treuer Heiland, sehn.
Wenngleich des Leibes Bau zerbricht,
Doch fällt mein Herz und Hoffen nicht.
Mein Jesus sieht auf mich im Sterben
Und lässet mir kein Leid geschehn.*

Even with broken eyes,
I will look for you, my loving Saviour.
Even if my body's frame be destroyed,
yet my heart and hope will not fall.
My Jesus looks on me in death
and allows no pain to befall me.

Recitative (bass)

*O Wunder, dass ein Herz
Vor der dem Fleisch verhassten Gruft und
gar des Todes Schmerz
Sich nicht entsetzet!
Das macht Christus, wahr' Gottes Sohn,
Der treue Heiland,
Der auf dem Sterbebette schon
Mit Himmelssüßigkeit den Geist ergötzet,
Den du mich, Herr, hast sehen lan,
Da in erfüllter Zeit ein Glaubensarm das
Heil des Herrn umfinge;
Und machst bekannt
Von dem erhabnen Gott, dem Schöpfer
aller Dinge
Dass er sei das Leben und Heil,
Der Menschen Trost und Teil,
Ihr Retter vom Verderben
Im Tod und auch im Sterben.*

O wonder, that one's heart
before the flesh-aborred tomb,
and even the pain of death
does not recoil!
This Christ hath done, God's own true son,
The faithful Saviour,
Who even at the deathbed
delights the spirit with the sweetness of
heaven,
Whom thou, O Lord, hast let me see,
When at the final hour an arm of faith shall
grasp the Lord's salvation;
Thou hast revealed
Of the Almighty God, creator of all things,
That he salvation is and life,
Of men the hope and share,
Their Saviour from corruption
In death as well in dying.

Aria (tenor and bass)

*Ein unbegreiflich Licht erfüllt den ganzen
Kreis der Erden.
Es schallet kräftig fort und fort
Ein höchst erwünscht Verheißungswort:
Wer glaubt, soll selig werden.*

A great mysterious light hath filled the orb of
all the earth now.
There echoes strongly on and on
A word of promise most desired:
In faith shall all be blessed.

Recitative (alto)

*O unerschöpfter Schatz der Güte,
So sich uns Menschen aufgetan: es wird
der Welt,
So Zorn und Fluch auf sich geladen,
Ein Stuhl der Gnaden
Und Siegeszeichen aufgestellt,
Und jedes gläubige Gemüte
Wird in sein Gnadenreich geladen.*

O unexhausted store of kindness,
Which to us mortals is revealed: one day
the world,
Which wrath's curse on itself hath summoned,
A throne of mercy
And sign of triumph shall receive,
and every faithful conscience
will be invited into his kingdom of grace.

Choral

*Er ist das Heil und selig Licht
Für die Heiden,
Zu erleuchten, die dich kennen nicht,
Und zu weiden.
Er ist deins Volks Israel
Der Preis, Ehr, Freud und Wonne.*

He is salvation and a blessed light
for the gentiles,
to enlighten those who do not know you,
and to give them pasture.
For your people Israel He is
their reward, honour, joy and delight.

BWV 127

Chorus

*Herr Jesu Christ, wahr' Mensch und Gott,
Der du littst Marter, Angst und Spott,
Für mich am Kreuz auch endlich starbst
Und mir deins Vaters Huld erwarbst,
Ich bitt durchs bittere Leiden dein:
Du wollst mir Sünder gnädig sein.*

Lord Jesus Christ, true Man and God,
Thou, who bore torture, fear and scorn,
at the end also died for me on the cross
and won for me Your Father's favour,
I ask, through Your bitter suffering:
Be merciful to me, a sinner.

Recitative (tenor)

*Wenn alles sich zur letzten Zeit entsetzt,
Und wenn ein kalter Todesschweiß
Die schon erstarrten Glieder netzt,
Wenn meine Zunge nichts, als nur durch
Seufzer spricht
Und dieses Herze bricht:
Genug, dass da der Glaube weiß,
Dass Jesus bei mir steht,
Der mit Geduld zu seinem Leiden geht
Und diesen schweren Weg auch mich
geleitet
Und mir die Ruhe zubereitet.*

When everything at that last hour strikes terror,
And when a chilling sweat of death
My limbs, all stiff with torpor, moistens,
When this my tongue can nought but feeble
sighing speak,
And this my heart doth break:
Enough is it that faith doth know
That Jesus by me stands,
Who with forbearance to his passion goes
And through this toilsome way me also
leadeth
And my repose is now preparing.

Aria (soprano)

*Die Seele ruht in Jesu Händen,
Wenn Erde diesen Leib bedeckt.
Ach ruft mich bald, ihr Sterbeglocken,
Ich bin zum Sterben unerschrocken,
Weil mich mein Jesus wieder weckt.*

*My soul shall rest in Jesus' bosom,
When earth doth this my body hide.
Ah, call me soon, O deathly tolling,
I am at dying undismayed,
For me my Jesus shall awake.*

Recitative and Aria (bass)

*Wenn einstens die Posaunen schallen,
Und wenn der Bau der Welt
Nebst denen Himmelsfesten
Zerschmettert wird zerfallen,
So denke mein, mein Gott, im besten;
Wenn sich dein Knecht einst vors
Gerichte stellt,
Da die Gedanken sich verklagen,
So wollest du allein,
O Jesu, mein Fürsprecher sein
Und meiner Seele tröstlich sagen:*

*When one day the trumpets sound
And when the world's own frame
With heaven's firm foundation
Is smashed and sunk in ruin,
Then think on me, my God, with favour;
When once thy thrall before thy court doth
stand,
when my thoughts accuse me
Then may thou wish alone,
O Jesus, my defence to be
And to my spirit speak with comfort:*

*Fürwahr, fürwahr, euch sage ich:
Wenn Himmel und Erde im Feuer
vergehen,
So soll doch ein Gläubiger ewig
bestehen.
Er wird nicht kommen ins Gericht
Und den Tod ewig schmecken nicht.
Nur halte dich,
Mein Kind, an mich:
Ich breche mit starker und helfender
Hand
Des Todes gewaltig geschlossenes Band.*

*In truth, in truth, I say to you:
When heaven and earth shall in fire have
perished,
Yet shall the believer eternally
prosper.
He will not come into the court
And death eternal shall not taste.
But ever cleave,
My child, to me:
I'll break with my mighty and rescuing
hand
The violent bonds of encompassing death.*

Chorus

*Ach, Herr, vergib all unsre Schuld,
Hilf, dass wir warten mit Geduld,
Bis unser Stündlein kömmt herbei,
Auch unser Glaub stets wacker sei,
Dein'm Wort zu trauen festiglich,
Bis wir einschlafen seliglich.*

*Ah, Lord, forgive us all our sins,
Help us with patience to abide
Until our moment comes along,
And help our faith ever steadfast be,
Thy word to trust tenaciously,
Until we rest in blessed sleep.*

Ashley Solomon

Professor Ashley Solomon is Chair and Head of Historical Performance at the RCM, having been appointed a professor in 1994. He has given masterclasses and lectures at The Juilliard School, Yale University, Jerusalem Academy of Music and Dance, Hong Kong Academy of Performing Arts, Oslo and Bergen conservatories, Frankfurt Hochschule and Mozarteum in Salzburg. Ashley is Director of Florilegium, the ensemble he co-founded in 1991 and has recorded 35 CDs with the Dutch label Channel Classics, many garnering international awards. As a soloist, he has performed worldwide, including concertos in the Sydney Opera House, Esplanade (Singapore), Teatro Colon (Buenos Aires), Concertgebouw (Amsterdam), Konzerthaus (Vienna), Handel-Haus (Halle) and Frick Collection (New York). He also records as a solo artist with Channel Classics and his recording of the complete Bach flute sonatas was voted the best overall version of these works by *Gramophone Magazine* in 2017. For 20 years he has been working with Bolivian musicians on repertoire from the archives of the Moxos and Chiquitos Bolivian Indians and in 2008 was the first European to be awarded the prestigious Bolivian Hans Roth Prize. He has been directing the RCM Baroque Orchestra since 2006.

Hannah Parry

Recorder player and baroque violinist Hannah Parry is a recent Master's graduate of the RCM, where she graduated with distinction and was awarded The Queen Elizabeth the Queen Mother Rose Bowl and the RCM McKenna Prize. Her studies were funded by the ABRSM and the Countess of Munster Musical Trust, and two of her recorders were funded by the Royal Philharmonic Society. Memorable performances have included playing Telemann's Recorder and Flute Concerto in Bolivia and performances at Buckingham Palace, the London Handel Festival and a BBC Radio 3 broadcast from Windsor Castle. She has since played with ensembles including the Academy of Ancient Music, the Oxford Bach Soloists and Noxwode Ensemble. She has also performed at the Open Recorder Days Amsterdam Festival and in the Musique Cordiale Festival in France. As well as performing early music, Hannah has played with the Guy Barker Jazz Orchestra, in the BBC Proms with the National Youth Jazz Orchestra and as a soloist with the European Union Chamber Orchestra. She is a member of Street Orchestra Live, and has enjoyed other interesting projects such as playing in Leicester Prison, performing a concert for a deaf audience and arranging Bach's Double Violin Concerto for hiphop dancers.

RCM Baroque Orchestra

The RCM Baroque Orchestra makes regular appearances in the Amaryllis Fleming Concert Hall, often in collaboration with the RCM Chamber Choir, in a wide range of repertoire including a regular series of Bach cantatas. The orchestra has also taken part in the RCM International Festival of Viols and performed in the BBC Promenade concerts in collaboration with the Centre de Musique Baroque de Versailles (CMBV) and Sir Roger Norrington in 2014. In Spring 2017 it provided the orchestra for Rameau's rarely performed opera *Les fêtes d'Hébé* at the Opera Bastille in Paris under the direction of Jonathan Williams, again in collaboration with the CMBV and the Académie de l'Opéra National de Paris. As well as regular performances in numerous UK festivals, the RCM Baroque Orchestra regularly appears at baroque festivals in Europe including recent performances in Germany, Austria, Italy and France and further afield in Australia and North America. In April 2022 the orchestra participated in the baroque festival Misiones de Chiquitos in the Amazonian rainforests in Bolivia.

RCM Chamber Choir

The RCM Chamber Choir came to international prominence during the Thames Diamond Jubilee River Pageant in 2012, bravely overcoming cold and rain to perform at the close of the ceremony to Queen Elizabeth II and to millions around the world. Choral singing has been at the heart of the Royal College of Music since its inception. Recordings include Holst's *Choral Hymns from the Rig Veda*, conducted by the then Director of the RCM, Sir David Willcocks. More recent performances have included JS Bach's *Ascension Oratorio* and songs by Lili Boulanger. The choir also forms the basis of the RCM Baroque Choir, which performs with the RCM Baroque Orchestra each year. The Chamber Choir is drawn from the Vocal Faculty, and provides an opportunity to develop the skills in ensemble singing vital for future careers in music.

Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

RCM Chamber Choir

Soprano

Milly Atkinson*
Rachel Allen
Anna Heywood
Hannah Limbrick

Mezzo soprano & Counter-tenor

Matthias Daehling*
Richard Decker
Angelina Dorlin-Barlow
Caitlin Goreing

Tenor

Hugo Brady*
Zahid Siddiqui
Samuel Jenkins
John Cuthbert

Bass

Henry Godwin*
Ted Day
Leo Selleck
Gyaan Bhuyan

* soloist

RCM Baroque Orchestra

Violin I

Matthew Millkey
Francine Maas
Hannah Parry
Greta Bommarito
Thibaut Pesnel

Violin II

Xuanling Wan
Joseph Lowe
AmyJo Gilbert
Wing Yiu To
Sara Belic

Viola

Elena Accogli
Charis Morgan

Cello

Pablo Gutierrez
Ali Baumann
Alexander Boyd-Bench

Bass

Will Duerden

Theorbo

Daniel Murphy
Ettore Marchi

Harpsichord

Apolline Khou

Organ

Dominika Maszczyńska

Bassoon

Siping Guo

Recorder

Matyas Houf
Luca Imperiale

Flute

Samuel Finch

Oboe

Andres Villalobos
Kate Bingham

Trumpet

Libby Foxley
Ellena Teal
Ed Smith

Horn

Lucas Boardman

Timpani

Will Rowling

Personnel correct at the
time of going to print.

Italics denote section
principals.

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ORCHESTRAL MASTERWORKS: BARBER & BERNSTEIN

Thursday 2 March 2023 6pm | Amaryllys Fleming Concert Hall

Joana Carneiro conductor
RCM Philharmonic

Joan Tower Fanfare for the Uncommon Woman
John Adams A Short Ride in a Fast Machine
Barber Adagio for Strings
Bernstein Symphonic Dances from West Side Story

Conductor Joana Carneiro's acclaimed international appearances include English National Opera and the Gulbenkian Orchestra. She makes her debut at the Royal College of Music working with the budding musicians of the RCM Philharmonic.

A triumphant response to Copland's *Fanfare for the Common Man*, Joan Tower's work, 'dedicated to women who take risks and who are adventurous', opens the programme, before we hear Samuel Barber's sublime *Adagio for Strings*. With its simple, expansive melody and suspenseful chords, his most famous work has come to represent a sense of shared grief and underlying hope.

Alongside, the Symphonic Dances from *West Side Story* reimagine the jazz and Latin rhythms of the iconic musical for the concert hall, including melodies from two of the musical's beloved songs, 'Somewhere' and 'Maria'.

Tickets: £5, £8
Box Office 020 7591 4314 | www.rcm.ac.uk/events



ROYAL
COLLEGE
OF MUSIC

London

Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Petr Limonov *piano*

Saturday 25 February 2023, 3pm
Recital Hall

Welcome to the Royal College of Music Junior Department and our weekly Performers Platform, where students are given the opportunity to play alongside one of the country's finest accompanists and receive expert performance feedback. For the benefit of musicians and audience members, please turn off your mobile phone. Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. For safeguarding and copyright reasons, it is not permitted to make audio or video recordings during Performers Platform. Thank you for your co-operation.

- | | | |
|------|---|------|
| 3.00 | Duo (Laura Snowden <i>tutor</i>)
Teresa Kiang <i>violin</i> Orla Scoggins <i>guitar</i>
Piazzolla Cafe 1930 from Histoire du Tango | 8.5' |
| 3.15 | String Quartet (Sarah-Jane Bradley <i>tutor</i>)
Michelle Wang & Isabel Woolf <i>violin</i>
Shivani Jansari <i>viola</i> Jamie Zweimueller <i>cello</i>
Beethoven String Quartet in C Minor op18 no4
<i>i Allegro ma non tanto</i> | 8.5' |
| 3.30 | Joe Hyam <i>piano</i> (pupil of Richard Uttley)
Berg Piano Sonata op1 | 10' |
| 3.45 | | |
| 4.00 | Anaiyah Kashim <i>cello</i> (pupil of Sue Lowe)
Fauré Elegie | 8' |

- 4.15 Eliza De Silva *violin* (pupil of Lutsia Ibragimova)
Handel Sonata No.2 in G minor op1-10 9'
- 4.30 Isabel Woolf *violin & piano* (pupil of Lutsia Ibragimova)
Bruch Violin Concerto no1 in G Minor op26
iii Finale Allegro energico 8'
- 4.45 Flute Group (Margaret Ogonovsky *tutor*)
Arlen Arr. Amy Bryce Over The Rainbow 2.5'
Joplin Arr. Ziggy Hurwitz Maple Leaf Rag 5'
- 5.00 Piano Trio (Clara Rodriguez *tutor*)
Bryan Lai *piano* Michelle Wang *violin* Jamie Zweimueller *cello*
Beethoven Piano Trio op70 no1 Ghost *i Allegro vivace e con brio* 7'
Piazzolla Invierno porteño 5'



Royal College of Music Junior Department,
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Miranda Francis *Head of Junior Programmes*
Ben Storey *Assistant Head of Junior Programmes*
Gill Redfern *Administrator* Molly Bevan *Administrative Coordinator*
John Mitchell *Performance Manager*



Junior Department
Soloists Concert

Saturday 25 February 2023, 5.30pm
Performance Hall

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Markus Sadler <i>piano</i> JS Bach Prelude and Fugue in C major BWV870	4'
Rhys Evans <i>violin</i> Lutosławski Subito for violin and piano	5'
Cameron Eldridge <i>voice</i> Vaughan Williams Songs of Travel (1904) <i>The Vagabond</i>	3.5'
Amalia Beeko <i>clarinet</i> Jessie Montgomery Peace	5'
Tuna Dyonmez <i>piano</i> Chopin Prelude op28 no18 Chopin Etude op10 no 12	1' 3'
Dimity Shorrock <i>recorder</i> Richard Harvey Concerto Incantato <i>i Sortilegio</i>	5'
Isabell Karlsson <i>violin</i> Gareth Farr Wakatipu (2009) <i>Largo-Misterioso Presto</i>	5'

Noah Hall *horn*
Ruth Gipps Triton op60 4'

Asia Movsovic *piano*
Rachmaninov Prelude op23 no4 in D major 5'

Haru Ogiwara *cello*
Cassado Dance of the Green Devil 4'

Kim Mai Hua *violin*
Mozart Violin Concerto no3 i *Allegro* 5'

Clara Sherratt *piano*
Scriabin Deux Poèmes op32
i *Andante cantabile* ii *Allegro con eleganza con fiducia* 5'

Elsa Chung *violin*
Lili Boulanger Nocturne *Assez lent* 4'

Megan Clarke *cello*
Chopin Cello Sonata op65 iv *Finale: Allegro* 5'

Many thanks to Craig White *piano*
and to the following teachers:

Rebecca Austen-Brown, Pal Banda, Margaret Cameron, Gordon Fergus-Thompson,
Jessie Grimes, Yekaterina Lebedeva, Francesca Moore-Bridger, Dina Parakhina,
Maciej Rakowski, Ani Schnarch, Leandro Silvera, Christine Stevenson,
Hilary Sturt, Emily Sun

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John Mitchell *Performance Manager*

RCM CHAMBER MUSIC

Tuesday 28 February, 1.05pm

Performance Studio

JS Bach (1685–1750)	Cello Suite no 3 in C major BWV 1009	23'
	<i>i Prelude</i>	
	<i>ii Allemande</i>	
	<i>iii Courante</i>	
	<i>iv Sarabande</i>	
	<i>v Bourée</i>	
	<i>vi Bourée</i>	
	<i>vii Gigue</i>	

Declan Wicks viola

Khachaturian (1903–1978)	Trio for Clarinet, Violin and Piano op 30	7'
	<i>iii Moderato</i>	

Sun Trio
Xuanling Wan violin
Chao Chen clarinet
Abe Sam piano

Scriabin (1872–1915)	Piano Sonata no 9 op 68	10'
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Ilayda Oguz piano

Chaminade (1857–1944)	Piano Trio op 11 no 2	5'
	<i>ii Andante</i>	

Beethoven (1770–1827)	Piano Trio op 1 no 3	10'
	<i>i Allegro con brio</i>	

Cherubino Trio
Annisia Kali Gybel violin
Clare Juan cello
James Carrabino piano

Upcoming Events

CHAMBER SPOTLIGHT

Wednesday 15 March, 6pm

Performance Hall

Repertoire to include:

Ed Driver Fruits Of Their Labour

Paul Schoenfield Café Music

Steve Reich Different Trains

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM GREEN WEEK 2023

The RCM is committed to reducing its environmental impact and to leading the way in social sustainability. This year's RCM Green Week will offer students, staff and visitors the opportunity to learn more about ways to live sustainably, the RCM's achievements so far, and its ambition to become a carbon net zero organisation by 2035.

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RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Alice Edwards, Development Manager (Philanthropy) on **0207 591 4371** or at alice.edwards@rcm.ac.uk.



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Programme details correct at time of going to print.



ROYAL
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RCM CHAMBER MUSIC - NAFA STUDENT SHOWCASE

Thursday 2 March, 6pm

Performance Hall

R Schumann (1810 – 1856)	Fantasie in C major op 17 <i>i</i> <i>Durchaus Phantastisch Und</i> <i>Leidenschaftlich Vorzutragen</i>	12'
Jiapeng Xu piano		

Brahms (1833–1897)	Rhapsody no 1 op 79	10'
Qisheng Chen piano		

Rebecca Tan (b 1999)	The Absence Of	5'
Wei Ng dizi En Koh saxophones Rebecca Tan piano		

Bridge (1879–1941)	Lament for Two Violas	8'
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Thantakorn Lakanasirorat viola
Tin Lai viola

Rachmaninov (1873–1943)	Suite no 1 in G minor <i>i</i> <i>Barcarolle</i>	8'
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Jun Chong piano
Clarissa Amanda piano

Upcoming Events

CHAMBER SPOTLIGHT

Wednesday 15 March, 6pm

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Programme details correct at time of going to print.



ORCHESTRAL MASTERWORKS: BARBER AND BERNSTEIN

Thursday 2 March 2023, 6pm

Amaryllis Fleming Concert Hall

Joana Carneiro conductor

RCM Philharmonic

RCM GREEN WEEK 2023

The RCM is committed to reducing its environmental impact and to leading the way in social sustainability. This year's RCM Green Week offers students, staff and visitors the opportunity to learn more about ways to live sustainably, the RCM's achievements so far, and its ambition to become a carbon net zero organisation by 2035.

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ORCHESTRAL MASTERWORKS: BARBER AND BERNSTEIN

Thursday 2 March 2023, 6pm | Amaryllis Fleming Concert Hall

Joana Carneiro conductor
RCM Philharmonic

Joan Tower (b 1938)	Fanfare for the Uncommon Woman	5'
John Adams (b 1947)	A Short Ride in a Fast Machine	4'
Barber (1910–1981)	Adagio for Strings	8'
Bernstein (1918–1990)	Symphonic Dances from West Side Story <i>i Prologue</i> <i>ii Somewhere</i> <i>iii Scherzo</i> <i>iv Mambo</i> <i>v Cha-Cha</i> <i>vi Meeting Scene</i> <i>vii Cool</i> <i>viii Fugue</i> <i>ix Rumble</i> <i>x Finale</i>	24'

The RCM Philharmonic plays a central part in the orchestral training at the College. It performs a rich diversity of music from classics of the repertoire to world premieres of works by RCM student composers. The orchestra, constituted anew for each project, comprises students from all years of study and will enhance and develop their performance and technical skills in preparation for the professional world. Past and forthcoming conductors include Martin André, Martyn Brabbins, Jac van Steen and Chloé van Soeterstède. Preparations for concerts usually take place over three days, and include intensive sectional and tutti rehearsals, often led by principal players from the London orchestras. The orchestra regularly performs concerts for schools as part of the RCM Sparks programme. Its concerts are also broadcast live and on demand to an international audience online.

Joana Carneiro makes her debut at the RCM beginning with a triumphant fanfare dedicated to 'women who take risks and who are adventurous'. Joan Towers' work inspired by Copland's *Fanfare for the Common Man*, shares the same instrumentation with the addition of instruments such as the marimba, glockenspiel, chimes and drums. Meanwhile John Adams' bright, brassy and rhythmic orchestral fanfare was inspired by a ride he took in a Ferrari sports car. The four-minute journey begins with a beating solo woodblock with the clarinets following *delirando* (uncontrollably).

Samuel Barber's sublime *Adagio for Strings*, with its simple, expansive melody and suspenseful chords, is his most famous work and has come to represent a sense of shared grief and underlying hope. Originally written as a string quartet in 1936, it was one of the 20th-century's greatest conductors, Arturo Toscanini who urged Barber to arrange it for full string orchestra. In 1938, Toscanini premiered the new work with the NBC Symphony Orchestra. Millions of Americans were listening and it became a huge success.

Finally, hear the jazz and Latin rhythms of Bernstein's iconic musical, a retelling of the feud between Shakespeare's Montagues and Capulets. This vibrant work features many familiar dances. The music unfolds with the growing rivalry between two teenage gangs, the Jets and the Sharks, before *Somewhere*, a dream-like dance sequence, depicts the gangs as united in friendship. Moving through to a *Meeting Scene* the star-crossed lovers, Tony and Maria, speak to each other for the first time. The rivalry continues with an elaborate dance by the Jets and a fatal gang battle in *Rumble*. Finally, the tragic story ends with a recalling of the *Somewhere* theme.

Joana Carneiro

Acclaimed Portuguese conductor Joana Carneiro is Principal Guest Conductor of the Real Filharmonia de Galicia and Artistic Director of the Gulbenkian Youth Orchestra. Joana was Principal Conductor of the Orquestra Sinfonica Portuguesa at Teatro Sao Carlos in Lisbon from 2014 to 2022, Music Director of Berkeley Symphony from 2009 to 2018 and official Guest Conductor of the Gulbenkian Orchestra from 2006 to 2018.

For English National Opera Joana conducted *The Handmaid's Tale* after an acclaimed debut conducting the world stage premiere of John Adams' *The Gospel According to the Other Mary*, directed by Peter Sellars. With Scottish Opera she conducted *Nixon in China* and in Lisbon, *The Rake's Progress*. Other recent opera performances include *A Wonderful Town* (Royal Danish Opera), Simone's *La Passion* (Ojai Festival), *Oedipus Rex* (Sydney, Helpmann Award for Best Concert by the Symphony Orchestra) and *A Flowering Tree* (Vienna, Paris, Chicago, Cincinnati, Gothenburg, Lisbon).

Joana's recent and future guest conducting highlights include engagements with the BBC Symphony, Philharmonia, BBC Scottish, National Symphony (Ireland), Royal Stockholm, Finnish Radio and Helsinki Philharmonic orchestras amongst others. Further afield, she has performed with National Arts Centre Orchestra, Los Angeles Philharmonic, Hong Kong Philharmonic, Beijing Orchestra and Sao Paulo State Symphony.

A native of Lisbon, she began her musical studies as a violist before receiving her conducting degree from the Academia Nacional Superior de Orquestra in Lisbon, followed by her Master's degree in orchestral conducting from Northwestern University.

Joana is the 2010 recipient of the Helen M Thompson Award, conferred by the League of American Orchestras to recognise and honour music directors of exceptional promise. In 2004, Joana was decorated by the President of the Portuguese Republic, Jorge Sampaio, with the Commendation of the Order of the Infante Dom Henrique.

Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

The RCM would like to thank the following orchestral coaches:

Frank Zielhorst (tutti strings)
Marie Lloyd (woodwind)
Adam Wright (brass)
David Hockings (percussion)

Violin I

Cristina Dimitrova
Eliza Nagle
Annisia Gybel
Xiongyufan Miao
Isabella Azima
Nellie Whittam
Sally Aiko Dando
Thibaut Pesnel
Angelique Martinet
Amy-Jo Gilbert
Michelle Kolesnikov
Eldad Pavilcu
Sara Belic

Violin II

Lily Harwood
Maria Mamara
Aries Chow
Shona Beecham
Piotr Burda-Zwolinski
Kiana Chan
Harry Nim
Julie Piggott
Jelena Horvat
Maria Noskova

Viola

Hattie Quick
Joseph Berry
Sam Scheer
Jesse Francis
Juan Marco Requena
Rebecca Marr
Yuqi Sun
Katharine Wing
Hugo Svensson

Cello

Clelia Le Bret
Hannah Hoppman
Laura Armstrong
Sizhe Fang
Meg Allen
Radwan Chan
Ozgur Kaya
Junyao Hou
Jingyi Wei

Double Bass

Daniil Margulis
Ben Fosker
Sam Lee
Nina Harries
Alex Verster
Evangeline Tang

Flute

Christopher Michie
Samuel Frith (pic)
Enya Bowe (pic)
Lucy Rowan (pic)

Oboe

Poppy Webb-Taylor
Wai Sum Leung
Ross Williams (cor)

Clarinet

Zhenyu Zhang
Alexander McDonald
Siena Barr (E flat)
Raphael Froissart (bass)

Bassoon

Bruce Parris
Eva Serksnaite
Liam Slabbert
Phoebe Masters (contra)

Saxophone

Louisa Kataria (alto)

Horn

Olivia Gandee
Tom Findlay
Derry Sowinski
Lucas Boardman
Amelia Lawson

Trumpet

Katie Bannister
Euan Scott
Joshua Cusworth
Rebecca Strentz
Stone Tung

Trombone

Jamie Tweed
Ben Holford
Jonathan Lovatt (bass)

Tuba

Elliott Milum

Timpani

Tobias Engelbrektsson

Percussion

Isaac Harari
Murray Sedgwick
Hoi Yin Ng
Milligan Power
Sophie Warner
Charlie Payne (Kit)

Harp

Annest Davies

Piano / Celeste

Daniel Adipradhana

Synthesizer

Thomas Luke
Daniel Adipradhana

Personnel correct at the
time of going to print.
Italics denote section
principals.

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If you enjoyed this performance, please consider supporting us! By joining as a Friend, supporting our scholarships and artistic programmes, or remembering the RCM in your Will, you will help us secure the future of music for generations to come. All gifts make a difference, no matter the size. For more information about how you can support our global top-performing arts institution or request a legacy brochure, please get in touch with us at dae@rcm.ac.uk or 020 7591 4799. Thank you.

www.rcm.ac.uk/support

VASILY PETRENKO CONDUCTS SAINT-SAËNS AND STRAUSS

Thursday 23 and Friday 24 March 2023, 7.30pm | Amaryllis Fleming Concert Hall

Vasily Petrenko conductor
Shizuku Tatsuno cello
RCM Symphony Orchestra

Bacewicz Overture
Saint-Saëns Cello Concerto no 1 in A minor op 33
R Strauss Also sprach Zarathustra op 30

The Royal College of Music is thrilled to welcome Vasily Petrenko, world-renowned conductor and Music Director of the Royal Philharmonic Orchestra.

RCM Concerto Competition winner Shizuku Tatsuno takes the spotlight as soloist in Saint-Saëns' virtuosic piece considered by many – including Shostakovich and Rachmaninov – to be the greatest of all cello concertos. The RCM Symphony Orchestra also brings you Grażyna Bacewicz's energetic and powerful Overture, which premiered in Poland in 1945, and Richard Strauss' tone poem *Also sprach Zarathustra*, with its stunning 'Sunrise' fanfare you'll recognise from Stanley Kubrick's 1968 film *2001: A Space Odyssey*.

The concert taking place on Friday 24 March will be live streamed.

Supported by Her Serene Highness Heidi Princess von Hohenzollern HonRCM

Tickets: £20, £15; £10 under 35
Box Office 020 7591 4314 | www.rcm.ac.uk/events



ROYAL
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London

RCM CHAMBER MUSIC - NAFA STUDENT SHOWCASE

Thursday 2 March, 6pm

Performance Hall

R Schumann (1810 – 1856)	Fantasie in C major op 17 <i>i</i> <i>Durchaus Phantastisch Und</i> <i>Leidenschaftlich Vorzutragen</i>	12'
Jiapeng Xu piano		

Brahms (1833–1897)	Rhapsody no 1 op 79	10'
Qisheng Chen piano		

Rebecca Tan (b 1999)	The Absence Of	5'
Wei Ng dizi En Koh saxophones Rebecca Tan piano		

Bridge (1879–1941)	Lament for Two Violas	8'
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Thantakorn Lakanasirorat viola
Tin Lai viola

Rachmaninov (1873–1943)	Suite no 1 in G minor <i>i</i> <i>Barcarolle</i>	8'
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Jun Chong piano
Clarissa Amanda piano

Upcoming Events

CHAMBER SPOTLIGHT

Wednesday 15 March, 6pm

Performance Hall

Repertoire to include:

Ed Driver Fruits Of Their Labour

Paul Schoenfield Café Music

Steve Reich Different Trains

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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**JUNIOR FELLOW SHOWCASE:
APOLLINE KHOU**

Friday 3 March, 6pm

Amaryllis Fleming Concert Hall

JUNIOR FELLOW SHOWCASE: APOLLINE KHOU

Friday 3 March, 6pm Amaryllis Fleming Concert Hall

JS Bach (1685–1750)	Concerto for Two Harpsichords in C minor, BWV 1060	14'
	<i>i Allegro</i>	
	<i>ii Adagio</i>	
	<i>iii Allegro</i>	

Apolline Khou harpsichord Dominika Maszczyńska harpsichord Joseph Lowe violin
Mari Minoda violin Ana Dunne-Sequi viola Ozgur Kaya cello/violone

JS Bach (arr Siloti)	Prelude in B minor, BWV 855A	4'
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Shostakovich (1906–1975)	Prelude and Fugue in A major (arranged for two harpsichords)	4'
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Apolline Khou harpsichord
Dominika Maszczyńska harpsichord

JS Bach	Organ Concerto in A minor BWV 593 after Vivaldi (arr for two harpsichords)	13'
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Apolline Khou harpsichord
Alexander Doronin harpsichord

JS Bach	Concerto for Four Harpsichords in A minor BWV 1065	10'
	<i>i Allegro</i>	
	<i>ii Largo</i>	
	<i>iii Allegro</i>	

Apolline Khou harpsichord Dominika Maszczyńska harpsichord
Sofía Peciña Medina harpsichord Paul Mnatsakanov harpsichord Joseph Lowe violin
Mari Minoda violin Ana Dunne-Sequi viola Ozgur Kaya cello/violone

Apolline Khou

Apolline Khou is a French harpsichordist and pianist based in London. She is currently the Carne Junior Fellow for 2022-23 at the RCM, having recently graduated from the College with a Master's degree in Performance with distinction.

As a soloist, continuo player, and chamber musician, Apolline has performed at venues such as the Musée des Archives Nationales in Paris, the Château de Maintenon, the London Early Music Festival, Trinity College Cambridge, Raynham Hall, and Hatchlands Park house. She was also invited by the LGT Young Soloists to record at Abbey Road studios. In December 2021, she gave a solo performance for HRH King Charles III, formerly HRH The Prince of Wales, on an original Kirkman harpsichord from 1773, in the Royal College of Music Museum.

In 2017, Apolline was awarded the Debussy prize at the International Piano Competition of Île-de-France and she is finalist of the Lewis Memorial Prize Competition 2023. Holder of the French Diplôme d'Etat in pedagogy, she has been a piano teacher in several French conservatoires, and she now teaches privately.

During her Master's studies, Apolline was a Linda Hill Scholar supported by the Charles Colt scholarship, and was also grateful for support from the Safran Foundation and the Soroptimist Club.



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CHAMBER SPOTLIGHT

Wednesday 15 March, 6pm

Performance Hall

Repertoire to include:

Ed Driver Fruits Of Their Labour

Paul Schoenfield Café Music

Steve Reich Different Trains

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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MUSIC IN THE MUSEUM

Friday 3 March, 12.30pm

Museum Gallery

Nigel Wood Rotunda 5'

Katie Bunney soprano saxophone
Yajing Zhang alto saxophone
Bex Lycett tenor saxophone
Maddie Wegg baritone saxophone

Giuliani Duo Concertant for Violin and Guitar op 25 5'
(1781–1829) *i Maestoso*

June Lee violin
Seungyeon Lee guitar

JS Bach Violin Sonata no 2 in A minor 8'
(1685–1750) *ii Fugue*

Betania Johnny violin

Mozart Fantasia in C minor k 475 11'
(1756–1791)

Ilayda Oguz piano

Arnold Fantasy for Solo Cello 15'
(1921–2006)

Eddie Mead cello

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RCM AT ST. MARY ABBOTS

Friday 3 March, 1.05pm

London

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Rachmaninov (1873–1943)	Vocalise op 34 no 14	8'
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Radwan Chan cello
Neo Hung piano

Crumb (1929–2022)	Sonata for solo cello	12'
	<i>i Fantasia</i>	
	<i>ii Tema Pastorale con variazioni</i>	
	<i>iii Toccata</i>	

Luis Freitas Da Cruz cello

Brahms (1833–1897)	Piano Sonata no 1 in C major op 1	25'
	<i>i Allegro</i>	
	<i>ii Andante</i>	
	<i>iii Allegro molto e con fuoco - piu mosso</i>	
	<i>iv Allegro con fuoco - Presto non troppo ed agitato</i>	

Huan Zhang piano

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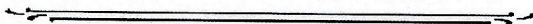
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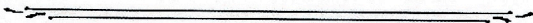
JUNIOR DEPARTMENT
BARBARA BOISSARD JUNIOR CONCERTO COMPETITION
Saturday 4 March 2023
9am | Performance Hall

Welcome to the Royal College of Music Junior Department. For the benefit of musicians and audience members, please turn off your mobile phone. Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. For safeguarding and copyright reasons, it is not permitted to make audio or video recordings during performances. Thank you for your co-operation.



ADJUDICATORS

Nigel Clayton
Penny Driver



ACCOMPANISTS

A	Debbie Shah
B	Alison Rhind
C	Tony Ingham
D	David Smith



PERFORMERS

9.00	A	Claudia Mambery Piano
Mozart		Concerto in D minor KV466 <i>i Allegro</i>
9.12	B	Miriam Grant Violin
Mendelssohn		Concerto in E minor op 64 <i>1st movement</i>
9.24	C	Wenru Du Piano
Grieg		Concerto in A minor op 16 <i>i Allegro molto moderato</i>
9.36	A	Jacqueline Yang Cello
Dvořák		Concerto in B minor op 104 <i>i Allegro</i>
9.48	C	Reuben Moisey Piano
Prokofiev		Concerto no 1 in D flat op 10 (abridged)
10.00	A	Maya Rodrigues Flute
Mozart		Concerto in D KV314 <i>i Allegro aperto</i>

10.12 C

Elgar Concerto in E minor op 85
i Adagio; moderato

10.24 A Beatrice Murray Violin

Mendelssohn Concerto in D minor
iii Allegro

10.36 C Michelle Wang Violin

Barber Concerto op 14
iii Presto in moto perpetuo



10.48 **BREAK** (20 minutes)



11.08 C Polly Bishop Horn

Richard Strauss Concerto no 1 in E flat op 11
i Allegro

11.20	D	Almond Zhao Violin
-------	---	--------------------

Lalo Symphonie Espagnole op 21
 5th movement

- | | | |
|-------------|---|--|
| 11.32 | A | Hedi Triki Piano |
| Mozart | | Concerto no 21 in C KV467
<i>iii Allegro vivace assai</i> |
| 11.44 | C | Kezia Colton Saxophone |
| Milhaud | | Scaramouche Suite
<i>i Vif</i>
<i>ii Modere</i>
<i>iii Braziliera</i> |
| 11.56 | A | Ziyue Pang Piano |
| Haydn | | Concerto no 11 in D Hob XVIII: 11 |
| 12.08 | C | Nina Linn Clarinet |
| Ruth Gipps | | Concerto in G minor op 9
<i>i Allegro moderato</i> |
| 12.20 | A | Aglaia Carvalho-Dubost Cello |
| Saint-Saëns | | Concerto no 1 in A minor op 33
<i>1st movement</i> |
| 12.32 | C | Lixuan Wang Violin |
| Bruch | | Concerto in G minor op 26
<i>ii Adagio</i> |

- 2.36 D **Inez Karlsson** Cello
Tchaikovsky Variations on a Rococo Theme op 33
Variations 1-4
- 2.48 C **Ludovico Wernig** Cello
Dvořák Concerto in B minor op 104
iii Allegro moderato
- 3.00 A **Jessica Elliott** Viola
York Bowen Concerto in C minor op 25
i Allegro assai
- 3.12 C **Elena Tomey** Violin
Barber Concerto op 14
i Allegro moderato
- 3.24 A **Amy Prins** Cello
Grazyna Bacewicz Concerto no 1
i Allegro non troppo
- 3.36 C **Victoria de Melo** Piano
Saint-Saëns Concerto no 2 op 22 in G minor
i Andante sostenuto

3.48 A **Saskia Carter** Clarinet

Bernstein orch Sid Ramin Sonata

i Grazioso

4.00 C **Jamie Zweimueller** Cello

Kabalevsky

Concerto no 2 in C minor op 77

iii Andante con moto

4.12 **FINISH**



Adjudication and announcement of competition results will take place in the Performance Hall as soon as possible after the end of the competition.





R O Y A L

C O L L E G E

O F M U S I C

London

Junior Department
Chamber Music Concert

Saturday 4 March 2023, 5.30pm
Performance Hall

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at www.rcm.ac.uk.* Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you.



Piano Quintet (Konstantin Lapshin *tutor*)

Lucy Javurek *piano* George Richardson-Jones & Ana Hannay *violin*

Charlie Rose *viola* Maddy Napier *cello*

Dvorak Piano Quintet op81 no2 in A *i Allegro ma non tanto* 10'

String Quartet (Amy Tress *tutor*)

Eliza de Silva & Taylor Lai *violin* Rosie Rodriguez-Vassilliou *viola* Emily Elliott *cello*

Glazunov String Quartet no3 in G *i Moderato* 6'

Piano Trio (Neil Roxburgh *tutor*)

Christian Hiemstra *piano* Aiden Bhak *violin* Alma Silvera *cello*

Turina Piano Trio no2 op76 *i Lento - Allegro molto moderato* 6'

Piano Trio (Neil Roxburgh *tutor*)

Reuben Moisey *piano* Eli Tomey *violin* Inez Karlsson *cello*

Violet Archer Piano Trio no2 iii *Allegro con brio energico* 4.5'

Piano Trio (Clara Rodriguez *tutor*)

Bryan Lai *piano* Michelle Wang *violin* Jamie Zweimueller *cello*

Beethoven Piano Trio op70 no1 *Ghost i Allegro Vivace e con brio* 7'

String Quartet (Simon Smith *tutor*)
Rhys Evans & Isabel Karlsson *violin* Annabel Marshall *viola* Megan Clarke *cello*
Jessie Montgomery Strum 7'

Piano Duo (Natasa Lipovsek *tutor*)
Jiahao Zhang & Liana Tian
Saint-Saens Danse Macabre 7.5'

Piano Trio (Neil Roxburgh *tutor*)
Marcus Sadler *piano* Elsa Chung *violin* Megan Clarke *cello*
Ireland Piano Trio no3 in E *i Allegro moderato* 9'

String Quartet (Julia Wilson *tutor*)
Aiden Bhak & Zachary Lam *violin* Jane Lee *viola* Evelyn Yang *cello*
Turina String Quartet op34 *Bull Fighters Prayer* 9'

Piano Trio (Neil Roxburgh *tutor*)
Tuna Dyonmez *piano* Flora Clapham *violin* Haru Ogiwara *cello*
Ravel Piano Trio in A Minor *i Modéré* 9.5'

Royal College of Music Junior Department
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Ben Storey *Assistant Head of Junior Programmes*
Gill Redfern *Administrator* **Molly Bevan** *Administrative Coordinator*
John Mitchell *Performance Manager* **Hilary Sturt** *Head of Chamber Music*



ROYAL

COLLEGE

OF MUSIC

London

Junior Department Performers Platform

Hilary Sturt *specialist tutor*
Maria Tarasewicz *piano*

Saturday 4 March 2023, 3pm
Performance Studio

Welcome to the Royal College of Music Junior Department and our weekly Performers Platform, where students are given the opportunity to play alongside one of the country's finest accompanists and receive expert performance feedback. For the benefit of musicians and audience members, please turn off your mobile phone. Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. For safeguarding and copyright reasons, it is not permitted to make audio or video recordings during Performers Platform. Thank you for your co-operation.



- | | | |
|------|---|------------|
| 3.00 | Emma Pang <i>piano</i> (pupil of Richard Uttley)
Debussy Reflets dans l'eau from Images Book I | 6' |
| 3.15 | | |
| 3.30 | String Quartet (Amy Tress <i>tutor</i>)
Alice Cumberbatch & Lorenzo Dore <i>violin</i>
Amy Tress <i>viola</i> Ray-Chinh Le <i>cello</i>
Mozart Quartet no4 in C major K157 <i>i Allegro</i> | 5' |
| 3.45 | Mae Amin <i>voice</i> (pupil of Margaret Campbell)
Torelli Tu lo sai
Parisotti Se tu m'ami | 3'
3' |
| 4.00 | Samvid Shridhar <i>violin</i> (pupil of Juliet Hughes-Rees)
Sibelius Four Pieces op78 ii Romance
Wieniawski Mazurka op19 no1 | 3'
2.5' |

- 4.15 Evelyn Yang *cello* (pupil of Alexander Boyarsky)
Paganini Variations On The Moses Theme By Rossini 6'
- 4.30 Izabela Ward *viola* (pupil of Emily Pond)
Schumann *Marchenbilder i Nicht schnell iii Rasch* 7'
- 4.45 Youer Chen *piano* (pupil of Emma Covill)
Bach Invention no6 in E BWV777 4'
Sibelius Souvenir op34 no10 2.5'
Kuhlau Rondo from Sonatina op59 no1 3.5'
- 5.00 Piano Trio (Gamal Khamis *tutor*)
Jamie Wong *piano* Anne-Mei Ong *violin* Andrew Ah-Weng *cello*
Debussy Piano Trio in G 3.5'
ii Scherzo Intermezzo: Moderato con Allegro



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JUNIOR FELLOW SHOWCASE:
GABRIELÈ SUTKUTĖ

Monday 6 March, 6pm
Performance Hall

JUNIOR FELLOW SHOWCASE: GABRIELÉ SUTKUTÉ

Monday 6 March, 6pm, Performance Hall

Ravel (1875–1937)	Pièce en Forme de Habanera, M 51 (arr for cello and piano)	4'
Debussy (1862–1918)	Préludes, Book I, L 117 viii <i>La fille aux cheveux de lin</i> (arr for cello and piano)	3'
Ravel	Pavane pour une infante défunte, M 19 (arr for cello and piano)	6'
Debussy	Beau soir L 6 (arr for cello and piano)	3'
Debussy	Sonata for Cello and Piano in D minor, L 135: i <i>Prologue: Lent, sostenuto e molto risoluto</i> ii <i>Sérénade: Modérément animé</i> iii <i>Finale: Animé, léger et nerveux</i>	13'
Özgür Kaya cello Gabrielé Sutkuté piano		
Ravel	Miroirs, M 43 ii <i>Oiseaux tristes</i>	4'
Ravel	La valse M 72	11'

Gabrielé Sutkuté piano

Gabrielė Sutkutė

Lithuanian pianist Gabrielė Sutkutė has already established herself as a musician 'excellent precision and musicality' (Rasa Murauskaitė, *7 Days of Art*). She has given concerts at numerous renowned venues and festivals, including the Wigmore Hall, the Steinway Hall UK, the Musikhuset Aarhus, Jacqueline du Pré Music Building and Lithuanian National Philharmonic Hall. She is currently the RCM's Mills Williams Junior Fellow 2022 – 23.

Alongside her solo career, Gabrielė frequently performs with chamber ensembles and symphony orchestras. In 2018, she performed in a trio alongside distinguished cellist Adrian Brendel at the RAM Summer Piano Festival, and has twice been invited to play with the renowned Kaunas String Quartet in Lithuania. In 2019, she performed Rachmaninov's Piano Concerto no 2 with the Lithuanian National Symphony Orchestra, conducted by Modestas Pitrenas, before revisiting this work in 2020 with the Grammy-nominated Kaunas Symphony Orchestra, conducted by Markus Huber.

Gabrielė has won a range of international piano competitions, often receiving awards and commendations. She recently won first prize at the RCM's Chappell Medal Piano Competition 2023 and came second in the Birmingham International Piano Competition 2022, where she also received the Audience Prize. For her musical achievements she has received six Lithuanian Republic Presidents' Certificates of Appreciation; she is also an artist at Talent Unlimited.

Gabrielė has benefited from lessons and masterclasses with notable pianists including Stephen Kovacevich, Igor Levit, Imogen Cooper, Steven Osborne and Olga Kern. She studied with Professor Christopher Elton at the Royal Academy of Music from 2016 – 2022, under whose tutelage she earned her Bachelor of Music Degree (with First Class honours) and Master of Arts Degree with Distinction, also receiving a Postgraduate Diploma (DipRAM) for her postgraduate final recital. Since September 2022, Gabrielė has been studying for her Artist's Diploma at the RCM with Professor Vanessa Latache and Professor Sofya Gulyak.

CHAMBER SPOTLIGHT

Wednesday 15 March, 6pm

Performance Hall

Repertoire to include:

Ed Driver Fruits Of Their Labour

Paul Schoenfield Café Music

Steve Reich Different Trains

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Alice Edwards, Development Manager (Philanthropy) on **0207 591 4731** or at alice.edwards@rcm.ac.uk.



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ROYAL
COLLEGE
OF MUSIC

London

RCM CHAMBER MUSIC

Tuesday 7 March, 1.05pm

Performance Studio

Shostakovich
(1906–1975)

Piano Trio no 2
i Andante

8'

Abrazo Trio
Lily Harwood violin
Emily Henderson cello
Radu Stoica piano

Scriabin
(1872–1915)

Sonata no 2 op 19
i Andante
ii Presto

12'

Pedro Robert Tocornal piano

Rachmaninov
(1873–1943)

Cello Sonata in G minor op 19
i Lento
ii Allegro scherzando
iii Andante
iv Allegro mosso

34'

Aoqing Yang cello
Dian Wu piano

Upcoming Events

CHAMBER SPOTLIGHT

Wednesday 15 March, 6pm

Performance Hall

Repertoire to include:

Ed Driver Fruits Of Their Labour

Paul Schoenfield Café Music

Steve Reich Different Trains

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**INTERNATIONAL WOMEN'S DAY:
RCM WIND ENSEMBLE**

Wednesday 8 March 2023, 7.30pm

Amaryllis Fleming Concert Hall

Marie Lloyd director

Michal Oren and Francis Bushell conductors

RCM Wind Ensemble

INTERNATIONAL WOMEN'S DAY: RCM WIND ENSEMBLE

Wednesday 8 March 2023, 7.30pm | Amaryllis Fleming Concert Hall

Marie Lloyd director

Michal Oren and **Francis Bushell** conductors

RCM Wind Ensemble

Outi Tarkiainen (b 1985)	Joye	1'
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Michal Oren *conductor*

Tania León (b 1943)	De Memorias	9'
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Anna Clyne (b 1980)	Overflow	10'
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Michal Oren *conductor*

Molly Frances Arnuk (b 2003)	Mermaids in the Basement (world premiere)	7'
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Marie Lloyd *conductor*

Denise Ondishko (b 1960)	Rootstock, a musical lineage (world premiere)	9'
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Francis Bushell *conductor*

INTERVAL

Eleanor Alberga (b 1949)	Nightscape <i>i Sundown</i> <i>ii Cicadas, tree-frogs, crickets, party-goers, geckos, dogs, burglars and other nocturnal creatures</i> <i>iii Into the arms of Morpheus?</i> <i>iv Br'er Fox and the Dancing Ghosts</i>	28'
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Marie Lloyd *conductor*

The RCM Wind Ensemble performs a diverse range of music each term, from the classics of the repertoire to new commissions, often by student composers. The group consists of musicians from all years at the College. The Ensemble often takes its performances outside College to venues including St Bartholomew-the-Great.



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This evening, Head of Woodwind Marie Lloyd makes her debut with the RCM Wind Ensemble in a programme celebrating International Women's Day. The concert begins with the miniature fanfare *Joye*. The title refers to the ancient French word meaning 'bliss' and 'fortune', and it was Outi Tarkiainen's intention to depict the 'elation and recklessness that flash through a person in a moment of intense happiness'.

Tania León's *De Memorias* follows. It is dedicated to her teacher, Cuban composer Alfredo Diez Nieto and is inspired by her memories. The free internal movement of the piece is contrasted with framed sounds and a rhythmic atmosphere, suggesting a dialogue between unpredictable resonances.

Overflow was initially inspired by Emily Dickinson's poem, *By The Sea*, in particular the line 'Would overflow with Pearl' which reminded Anna Clyne of Jelaluddin Rumi's poem *Where Everything is Music*. Drawing inspiration from Rumi's words 'slow and powerful root that we can't see', a low B flat, the lowest pitch of the ensemble, emerges from silence; the music evokes the ocean's alluring, unsettling and dangerous power.

Our first world premiere is by RCM composer Molly Frances Arnuk. *Mermaids in the Basement* is inspired by Emily Dickinson's poem, *I started Early – Took my Dog*. The harmonic discomfort and surrender of rhythmic control evokes Dickinson's themes of women's sexual repression, while the basset horn soloist plays the heroine, fighting to break free.

The second premiere this evening, *Rootstock*, traces the musical lineage of Denise Ondishko backwards in time to her teacher David Hogan, and back to his teacher Nadia Boulanger, through to Fauré, Saint-Saëns, Fromental Halévy and Cherubini. The opening is a futuristic fanfare, based on the first three notes played on the piano by Ondishko's eight-month old grand-daughter (given here in the Xylophone). Musical statements alluding to each of the composers are presented until the whole work moves forward in time to the future. The transitions are smooth, but the listener will hear a new percussion instrument for each composer. Ondishko says: 'No doubt that Cherubini, the deepest root, had the same hope that I hold, that family instruction, guidance and inspiration will launch something beautiful and lasting'.

Eleanor Alberga's *Nightscape* is inspired by the Horniman Museum's collection of wind instruments from around the world and was written as a companion piece to Mozart's *Gran Partita*. Scored for the same instruments, the work is reminiscent of the Classical serenade and designed to be played outdoors in the evening. Alberga's work is influenced by her time spent in Jamaica with the four movements capturing the sounds, atmosphere, memories and folklore of a Jamaican evening and night.

Marie Lloyd

Marie studied clarinet at Trinity College of Music with Keith Puddy, and the RCM with Colin Bradbury and Richard Hosford. She is a member of the Chamber Orchestra of Europe, a position she has held since 2001. The orchestra has worked with eminent musicians such as Sir Bernard Haitink, Nikolaus Harnoncourt, Sir Andras Schiff, Sir Simon Rattle and Yannick Nézet-Séguin. The orchestra regularly includes chamber music in its programming with Marie performing in Janáček's *Mládí* on tour. Marie also performed in the Centenary Concert at Wigmore Hall, and with the COE Wind Soloists playing the Mozart's Wind Serenade K388. In addition, Marie is in demand as a guest principal clarinettist and E flat player and has worked in this capacity with orchestras including BBC NOW, BBC Symphony Orchestra, Orchestra of the Royal Opera House Covent Garden and the Royal Philharmonic Orchestra. As a chamber musician, she plays regularly with the Nash Ensemble in its Wigmore Hall series, including the world premiere and recording of Julian Anderson's *Van Gogh Blue* and a recent broadcast of Mozart's *Gran Partita* on basset horn broadcast on BBC Radio 3. Marie is a passionate educator having previously held positions at Wells Cathedral School and the Junior Academy. She has coached and taught as part of the COE's Academy scheme and has guest examined, adjudicated and taught at many UK conservatoires.

Michal Oren

Michal Oren is an award-winning conductor and a clarinettist from Tel-Aviv, Israel. Michal's work represents a contemporary modern approach aiming to combine classical music with additional arts as a new step in the 21st century's cultural creation. Michal is currently studying for her Master's of Performance in orchestral conducting at the RCM under the conductors Toby Purser, Peter Stark and Howard Williams, as a Victor and Lilian Hochhauser Scholar. She was awarded a distinction for her Bachelor of Music in orchestral conducting from the Buchmann-Mehta School of Music in Tel Aviv University, under the conductor Yi-An Xu. In 2020 Michal won first prize in the Buchmann-Mehta School of Music Conducting Competition. Michal is a Residence Music Scholar of The Robert Anderson Trust and winner of the America-Israel Cultural Foundation scholarships since 2015. Michal is the musical director of the Orchestra of Petach-Tikva Museum of Art in Israel.

Francis Bushell

Francis Bushell is a conductor and bassoonist in his second year of a Master's degree at the RCM where he is a Leverhulme Arts Scholar, a Drake Calleja Trust Scholar and a beneficiary of the Henry Wood Trust. He began his musical training as a chorister at St John's College, Cambridge, returning to Cambridge to read music at Robinson College and graduating in 2021. At Cambridge, Francis was Musical Director for Weber's *Der Freischütz*, Handel's *Semele* and Schubert's *Die Zwillingsbrüder*. In 2019, he won the Cambridge University Symphony Orchestra Conducting Competition and became its conductor for the 2019/20 season. Francis directs the choral groups Ubique, who perform repertoire spanning four centuries, and Brook Occasionals, a group that meets for intensive choral projects. In 2022, Francis was appointed Organist and Director of Music of Christ Church, Streatham. As a bassoonist, Francis has played principal bassoon with the RCM Symphony Orchestra and in masterclasses given by Ole Kristian Dahl, Matthew Wilkie, and Julie Price. He was a woodwind section finalist in BBC Young Musician of the Year 2018. Francis has played solo at Wigmore Hall, the RCM and Gray's Inn.

Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

Flute

Carina Udriste

Leah Hallinon (alto)

Issy Haley-Porteous (pic)

Oboe

Kara Battley

Jane Sullivan

Clarinet

Rennie Sutherland

Alice Dilley (E flat)

Michelle Hromin* (basset)

Connor Hargreaves

(bass and basset)

Bassoon

Siping Guo

Aidan Campbell

Saxophone

Bekki Lycett (sop)

Rosemary Ball (alto)

Lydia Cochrane (tenor)

Lucia Breslin (bari)

Horn

Zachary Hayward

Devin Reddy

Amadea Dazeley-Gaist

Jack Bradley-Buxton

Oscar Horan

Trumpet

Callum Robb

Olivia Wild

Trombone

Bertie Beaman

Percussion

Stan Talman

Sophie Stevenson

Double bass

Isabel Garcia Gonzalez

Quintet

Issy Haley-Porteous (flute)

Ross Williams (oboe)

Michelle Hromin (clarinet)

Amy Thompson (bassoon)

Devin Reddy (horn)

* Soloist *Mermaids in the
Basement*

Personnel correct at the
time of going to print.

Italics denote section
principals.

GIVE THE GIFT OF MUSIC

If you enjoyed this performance, please consider supporting us! By joining as a Friend, supporting our scholarships and artistic programmes, or remembering the RCM in your Will, you will help us secure the future of music for generations to come. All gifts make a difference, no matter the size. For more information about how you can support our global top-performing arts institution or request a legacy brochure, please get in touch with us at dae@rcm.ac.uk or 020 7591 4799. Thank you.

www.rcm.ac.uk/support

RCM WELCOMES WELLS CATHEDRAL SCHOOL

Monday 13 March 2023, 1.05pm | Amaryllis Fleming Concert Hall

RCM Musicians

Wells Cathedral School musicians

Langford London Miniatures

Biber Sonata Sancti Polycarpi

R Strauss Serenade in E flat major op 7

Dani Howard What Lies Beneath Rings

Bernstein Prelude, Fugue and Riffs

Philip Sparke The Year of the Dragon

RCM instrumentalists perform side-by-side with talented musicians from Wells Cathedral School in this lunchtime concert.

Within this jam-packed programme, enjoy the melodic and lyrical sounds of Strauss' popular Serenade in E flat major, composed by the prodigy at the age of just 17. Alongside, the union of classical and jazz music features in Bernstein's exuberant piece for solo clarinet and ensemble, and *The Year of the Dragon* by RCM alumnus Philip Sparke brings the concert to a heroic and stirring close.

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

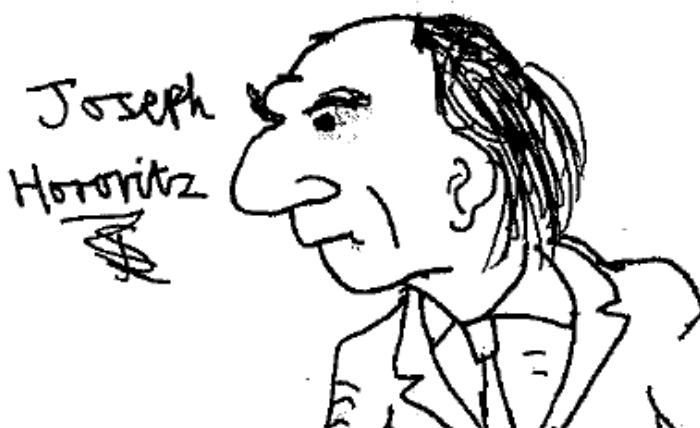


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R O Y A L
C O L L E G E
O F M U S I C
London

JOSEPH HOROVITZ: A CELEBRATION

Thursday 9 March, 7.30pm

Performance Hall



The RCM would like to thank Joseph Horovitz's family for permission to use his programme notes and Nicholas Stone, his grandson, for the right to reproduce his drawing on the title page.



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Programme details correct at time of going to print.

Joseph Horowitz (1926–2022)

Joseph Horowitz was born in Vienna in 1926 and settled in England in 1938. He read music at New College, Oxford, and while an undergraduate served in the Army Education Corps, giving lectures and piano recitals to the forces. After completing BMus and MA degrees, he studied composition with Gordon Jacob at the RCM and for a further year in Paris with Nadia Boulanger.

In 1950 he became Music Director at the Bristol Old Vic. This gave him experience working in the theatre and led to his writing 16 ballets, including *Alice in Wonderland*, and two one-act operas, *The Dumb Wife* (libretto by Peter Shaffer) and *Gentleman's Island* (libretto by Gordon Snell).

He was a prolific composer, writing for a wide range of groups and occasions. He left us nine concertos and other orchestral works, oratorios and choral works (including *Captain Noah and His Floating Zoo*), chamber music (including five string quartets and works for wind and brass ensembles), several *Son et lumière* and over 70 television scores.

In 1961 he returned to the RCM as a professor of composition, a post he held until 2017. In 1995 he set up the Composition for Screen course. In 1981 he was awarded an FRCM and in 2017 an HonDMus.

In addition to composition and teaching he was on the Executive Council of the Performing Rights Society from 1969–96 and served as President of the International Council of Composers & Lyricists for eight years. Alongside his RCM awards, he also received a Commonwealth Medal for composition in 1959 and two Ivor Novello awards (in 1976 for *Captain Noah and His Floating Zoo* and in 1979 for the music to the TV programme *Lillie*). In 1996 he was awarded the Gold Order of Merit of Vienna and in 2019 he was elected to an Honorary Fellowship of New College, Oxford.

JOSEPH HOROVITZ: A CELEBRATION

Thursday 9 March, 7.30pm, Performance Hall

Joseph Horowitz (1926–2022)	Music Hall Suite	7'
	<i>i Soubrette Song</i>	
	<i>ii Trick-Cyclists</i>	
	<i>iii Adagio Team</i>	
	<i>iv Soft Shoe Shuffle</i>	
	<i>v Les Girls</i>	

Ellena Teal trumpet **Amy Ronson** trumpet **Tabitha Bolter** horn
Ben Holford trombone **Josh Allen** tuba

Foie-gras (Gluttony) 5'

Romance 3'

Sam Hird bass-baritone **Nicole Ng** piano

Malicious Madrigal 2'

Charlotte Clapperton mezzo-soprano
Charlotte Jane Kennedy soprano **Archie Bonham** piano

Sonatina for Clarinet and Piano 14'

<i>i</i>	<i>Allegro calmato</i>
<i>ii</i>	<i>Lento, quasi andante</i>
<i>iii</i>	<i>Con brio</i>

Zhenyu Zhang clarinet **Daniel Adipradhana** piano

Two Majorcan Pieces 4'
i Paguera
ii Valdemosa

Emily Crook clarinet **Daniel Adipradhana** piano

Theme from *Rumpole of the Bailey* 3'

Bruce Parris bassoon I **Francis Bushell** bassoon II
Douglas McDonald bassoon III **Sarah Byrne** bassoon IV

INTERVAL

Fantasia on a Theme of Couperin 13'

Laura Pakkel flute **Poppy Webb-Taylor** oboe
Alex Franklin cor anglais **Rowan Jones** clarinet I
Emily Crook clarinet II **Derry Sowinski** horn I
Tabitha Bolter horn II **Francis Bushell** bassoon I
Sarah Byrne bassoon II

Quartet for Oboe and Strings 13'

i Vivo
ii Larghetto
iii Molto Allegro

Katherine Farnden oboe **Isabella Todes** violin
Joseph Lowe viola **Clelia Le Bret** cello

String Quartet no 5 17'

Angélique Martinet violin **Sally Aiko Dando** violin
Declan Wicks viola **Carys Underwood** cello

Music Hall Suite

This work was composed in 1964 at the request of the well-known American tuba player Roger Bobo. It was soon taken into the repertoire of the Philip Jones Brass Ensemble, who gave the first BBC broadcast. The first recording was on Pye records, by the Hallé Brass Ensemble. Since then, it has become a regular repertoire piece and recorded as well as broadcast all over the world.

The Suite consists of five movements, all illustrating aspects of the burlesque theatre, music hall, circus, and cabaret so popular at the end of the 19th century and into the 20th.

The five orchestral brass instruments (two trumpets, horn, trombone and tuba) are exploited in a chamber music manner, but the cumulative effect has a theatrical quality in keeping with the title.

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Foie-gras (Gluttony), Romance, and Malicious Madrigal

Foie-gras was originally commissioned by the Cheltenham International Music Festival for the King's Singers. It was premiered at an evening entertainment where they presented works based on the seven deadly sins on 8 July 1974. Each of the seven deadly sins was allotted to a different composer, and Horovitz, at the prompting of his wife, chose gluttony. The original work had two sections, the first of which was *Foie-gras*. It sets a text by Michael Flanders, with whom he had already collaborated on the cantata for children *Captain Noah and His Floating Zoo* in 1970. Whilst the original version was written as a vocal sextet, Horovitz also reset it at the time as the independent song heard tonight.

The final two vocal works on our programme set texts by Horovitz's great friend Alistair Sampson, who had been the librettist of his two parody-cantatas for the 1958 and 1961 Hoffnung Music Festivals. The two songs chart the life of two couples to dramatically different ends. *Romance* holds particular poignancy for the RCM with its tale of two musicians trying to practise at home despite protests from their neighbours over the noise. The characters, a flautist and double bassist, come together against the complaints and their relationship develops over the course of the song.

Malicious Madrigal, subtitled *Freddy and Jane*, is a commentary on the sad end of a relationship, listing all the things that they were not destined to do together. It was written for unison or two-part voices and piano and was published as the music supplement to *The Musical Times* in April 1970. As well as the duet heard tonight, Horovitz also later adapted it for solo voice.

Sonatina for Clarinet and Piano

This work was composed between January and April 1981 at the request of Gervase de Peyer and Gwenneth Pryor, who premiered it at Wigmore Hall, London on 12 May, 1981.

The Sonatina is lighthearted and follows the traditional pattern of the three-movement division. The first, in classical sonata form, concentrates on the middle register of the clarinet, mainly lyrical against a rippling piano background. The second movement is an A-B-A song structure, employing some of the lowest notes of the wind instrument in a long cantilena over a slow chordal accompaniment. The finale is a kind of rondo which alternates two themes in equal proportions, exploiting the upper register of the clarinet. The harmonic idiom of the whole work is obviously tonal, and, like most recent compositions of Horowitz, the Sonatina is melodically and rhythmically much influenced by jazz and other popular music. It calls for equal virtuosity from both players.

© The estate of Gervase de Peyer, reproduced with permission

Two Majorcan Pieces

The *Two Majorcan Pieces* were sketched while on honeymoon in Majorca in the summer of 1956 and were dedicated by Horowitz to his wife Anna. They were staying in Paguera and visited Valdemosa one afternoon. Both pieces were finished on their return to London and soon published. While the slightly 'Spanish' feel pervades *Paguera*, the fast *Valdemosa* is influenced by a typical 'Majorcan' traditional idiom, which they heard from local folk-bands.

The clarinet takes the lead for most of the piece, fully exploring the range of the instrument. The piano, though seemingly playing a less substantial role, contributes much character to the piece with its counter melodies and rich, sometimes chromatic harmonies.

Theme from *Rumpole of the Bailey*

Horovitz's music to the Thames Television series *Rumpole of the Bailey* is one of his most famous and best loved works. He wrote the scores for all 43 episodes which were broadcast between 3 April 1978 and 3 December 1992.

As ever, Horovitz created music which deftly underlined the drama while the theme, with its scoring for bassoons and low strings, described the irascible Rumpole and complemented Leo McKern's portly stature and sonorous voice perfectly.

Horovitz later reworked the theme for four bassoons which is the version heard this evening. The group were coached by Martin Gatt who played on the original recording.

Fantasia on a Theme of Couperin

The origin of the *Fantasia on a Theme of Couperin* was a commission by the London Wind Society in 1958 to compose a wind octet consisting of flute, oboe and pairs of clarinets, horns and bassoons. In 1962, I revised this substantially to produce a new version for eleven solo strings, with optional tutti string orchestra, published by Novello in 1969. [Horovitz came back to the work in the mid-1980s and] this latest reworking adds a cor anglais to my original wind octet and includes several metric and harmonic alterations of both previous versions. The theme is taken from the chromatic rising bass of Couperin's famous keyboard *Passacaille* in B minor. It is quoted in the middle section of my *Fantasia* in its original harmonisation. My own opening theme undergoes a gradual change towards this central point; then Couperin's theme is developed and eventually brought back to a recapitulation of the opening statement.

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Quartet for Oboe and Strings

Completed in February 1957, this quartet was premiered by the Society for Promotion of New Music at Wigmore Hall, on 4 June that year, with Peter Graeme as soloist. The first BBC broadcast was given by Roger Lord on 20 August 1958. The quartet followed an earlier Sonatina for Oboe and Piano written while I was studying with Nadia Boulanger in Paris. It is essentially of a happy and lyrical nature, influenced by the association of the oboe with pastoral scenes throughout its history. In all three movements the string instruments evoke a landscape background, in which the oboe might be a shepherd playing his pipe.

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String Quartet no 5

This quartet was composed as a 60th birthday tribute to the famous art historian, Sir Ernst Gombrich, commissioned by his publishers, the Phaidon Press. It was premiered by the Amadeus Quartet in the Victoria and Albert Museum on 1 June 1969.

The emotional content of the music was deeply influenced by the fact that the commissioners, the dedicatee, three of the performers and I, the composer, were all Viennese refugees. We had made our home in England in 1938 after the surface *Gemütlichkeit* of Vienna cracked overnight from the pressure of the festering growth below. I was eleven then and this experience had not consciously influenced my music during the intervening 31 years. I believe that the long interval provided an essential perspective for a musical work to encompass extra-musical ideas; without such a digressive process, it might well become limited to mere reportage.

In this one-movement quartet the opening thematic material reflects my admiration for the dedicatee. However, this material is soon overtaken by the decadent chromatic gestures prevalent in early 20th century Viennese music. Healthier diatonic discords tear into these conflicting elements during a long development section and, in a way, finally cleanse them. The melodies of the first section (statements) are entirely based on the intervals of the third and sixth, but with garish appendages of extra chromaticism (produced by means of bi-tonality between upper and lower instruments). After the inevitable conflict these intervals emerge in their true and elemental role as essential pillars of a major key.

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UPCOMING EVENTS

CHAMBER SPOTLIGHT

Wednesday 15 March, 6pm

Performance Hall

Repertoire to include:

Ed Driver Fruits Of Their Labour

Paul Schoenfield Café Music

Steve Reich Different Trains

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Alice Edwards, Development Manager (Philanthropy) on **0207 591 4371** or at alice.edwards@rcm.ac.uk.



ROYAL
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London

MUSIC IN THE MUSEUM

Friday 10 March, 12.30pm

Museum Gallery

Haydn String Quartet op 33 no 3 'The Bird' 18'
(1732–1809)

Inverno Quartet
Ugne Zuklyte violin
Theo Elwes violin
Rocio Ortega Lopez viola
Elizaveta Lessoun cello

Kreisler Recitativo and Scherzo-Caprice, op 6 5'
(1875–1962)

Jelena Horvat violin

Spohr Fantasy in C minor 9'
(1784–1859)

Tannaz Beigi Jouinani harp

Leonarda Sonata Dodecima 10'
(1620–1704)

Greta Bommarito violin
Dominika Maszczyńska harpsichord

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RCM AT ST. MARY ABBOTS

Friday 10 March, 1.05pm

London

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Beethoven
(1770–1827)

Piano Trio no 7 in Bb major op 97 'Archduke' 15'
i Allegro moderato
ii Scherzo

Zhi Hsuan Lim violin
Jennifer Hui cello
Anson Tang piano

Clarke
(1886–1979)

Piano Trio in E flat 16'
i Moderato ma appassionato
ii Andante molto semplice

Abrazo Trio
Lily Harwood violin
Emily Henderson cello
Radu Stoica piano

Piazzolla
(1921–1992)

Le Grand Tango 12'

Ana Dunne-Sequi viola
Francesco Bravi piano

Upcoming Events

CHAMBER SPOTLIGHT

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ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

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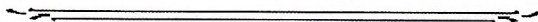
London

JUNIOR DEPARTMENT
ANGELA BULL PIANO COMPETITION
Saturday 11 March 2023
9am | Recital Hall, RCM

★
FROM MINOR TO
MAJOR

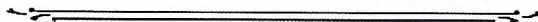
JUNIOR DEPARTMENT
NURTURING POTENTIAL

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ADJUDICATOR

Andrew Zolinsky



PERFORMERS

11.00am **Lucy Javurek**

Alexina Louie	Enchanted Bells
Debussy	L'isle Joyeuse

11.10am **Matthea Zhao**

Jianzhong Wang	Colourful clouds chasing the moon
Chopin	Ballade in F op 38

11.20am **Jerry Liu**

Mendelssohn	Song without words op 67 no 2
Fanny Mendelssohn	Songs without words op 8 no 3
Mendelssohn	Song without words 'Spinning Song' op 67 no 4

11.30am **Aidan Zhao**

J S Bach	Toccata in E minor BWV 914 <i>iv Allegro - Fuga</i>
Chopin	Berceuse op 57
Cécile Chaminade	Air de Ballet

11.40am **Emma Pang**

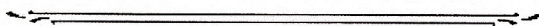
Debussy	Images Reflets dans l'eau
Kapralova	April Preludes op 13 <i>iv Vivo</i>

11.50am **Asia Movsovic**

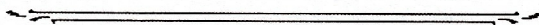
Florence Price	Sonata in E minor <i>2nd movement</i>
Lili Boulanger	Cortège

12.00pm **Reuben Moisey**

Chopin	Etude in C op 10 no 1
Janet Davey	Recollection
François Morel	Etude de Sonorite no 2



12.10pm BREAK (30mins)



12.40pm **Victoria de Melo**

Marcello/Bach	Oboe Concerto in D minor BWV 974 <i>2nd & 3rd movements</i>
Cécile Chaminade	Etude de Concert in D flat op 35 <i>ii Automne. Lento</i>

12.50pm **Christian-Peter Hiemstra**

Cécile Chaminade	Etude de Concert in D flat op 35 <i>ii Automne. Lento</i>
J S Bach	Prelude & Fugue in D flat BWV 851

1.00pm **Tuna Dyonmez**

Debussy

Estampes

ii La soirée dans Grenade

Ahmet Adnan Saygun

10 Etudes on Aksak Rhythms op 38 no 1

1.10pm **Liana Tian**

Grace Williams

The Silent Pool

Ravel

Jeux d'eau

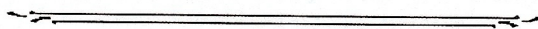
1.20pm **Ka Men Yau**

Maria Szymanowska

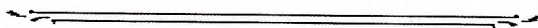
Nocturne in B flat

Shostakovich

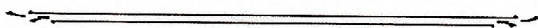
Football op 66 no 2



1.30pm **FINISH**



Adjudication and the announcement of results will take place in the Recital Hall as soon after the end of the competition as possible.





Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Maria Tarasewicz *piano*

Saturday 11 March 2023, 3pm
Performance Studio

Welcome to the Royal College of Music Junior Department and our weekly Performers Platform, where students are given the opportunity to play alongside one of the country's finest accompanists and receive expert performance feedback. For the benefit of musicians and audience members, please turn off your mobile phone. Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. For safeguarding and copyright reasons, it is not permitted to make audio or video recordings during Performers Platform. Thank you for your co-operation.

- | | | |
|------|--|--------------|
| 3.00 | Snow Gill <i>guitar</i> Lucia Rapisarda Okamoto <i>violin</i>
(Mathilde Milwidsky <i>tutor</i>)
Piazzolla Histoire du Tango iii <i>Nightclub</i> 1960 | 3' |
| 3.15 | Jazz Quartet (Mornington Lockett <i>tutor</i>)
Simeon Lord <i>saxophone</i> Daniel Harrod <i>piano</i>
Steven Brown <i>drums</i> Theo Moran <i>bass</i>
Miles Davis Four
Sammy Fain Alice In Wonderland 6' | 3.5' |
| 3.30 | Euna Oh <i>cello & oboe</i> (pupil of Leandro Silvera and Helen Barker)
Vivaldi Cello Concerto in C Minor RV401 i <i>Allegro non molto</i>
Saint-Saëns Oboe Sonata op166 ii <i>Allegretto</i> | 4.5'
5.5' |
| 3.45 | String Quartet (Stephen Bryant <i>tutor</i>)
Jiwon Lee & Katarina Calic <i>violin</i> Isaac Scheer <i>viola</i> Isabella Song <i>cello</i>
Brahms String Quartet op51 no1 in C Minor ii <i>Romanze-Poco Adagio</i> 7' | 7' |
| 4.00 | Chiara Ponticos <i>violin</i> (pupil of Eri Konii)
Bruch Violin Concerto no1 in G Minor op26 iii <i>Allegro energico</i> | 8' |

- 4.15 String Quartet (Stephen Bryant *tutor*)
 Katherine Baker & Finn Kjaergaard *violin*
 Inga de Vegvar *viola* Madeleine Murray *cello*
 Smetana String Quartet no 1 in E Minor *Aus Meinem Leben* 8'
iii Largo Sostenuto
- 4.30 Sumona Dasgupta *soprano* Lucy Javurek *piano*
 (Gamal Khamis *tutor*)
 Handel Tornami a vagheggiar 5'
 Poulenc C 3'
 Strauss Ständchen 2'
- 4.45 Elyssa Kiang *violin* (pupil of Eri Konii)
 Bach Sonata for Solo Violin no 1 in G Minor BWV 1001 *iii Presto* 5'
- 5.00 String Quartet (Stephen Bryant *tutor*)
 Kim Mai Hua & Clio Harwood *violin*
 Anneka Vetter *viola* Megan Clarke *cello*
 Shostakovich String Quartet no 8 op 110 *i Largo ii Allegro Molto* 8'



Royal College of Music Junior Department,
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Miranda Francis *Head of Junior Programmes*
 Ben Storey *Assistant Head of Junior Programmes*
 Gill Redfern *Administrator* Molly Bevan *Administrative Coordinator*
 John Mitchell *Performance Manager*



R O Y A L
C O L L E G E
O F M U S I C
London

Junior Department
Spring Concert

Saturday 11 March 2023, 5.30pm
Amaryllis Fleming Concert Hall

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Symphonic Wind Orchestra

Holst

Anthony Bailey *conductor*

First Suite in E Flat op28 no1

11'

i Chaconne ii Intermezzo iii March

Anthony Bailey

Whirlwinds

2'

Upper Voices

Bob Chilcott

Joy Hill *conductor* Martyn Noble *piano*

The singing of birds

3'

Jonathan Dove

It Sounded As If The Streets Were Running

4'

String Orchestra

John Rutter

Christopher Hiron *director*

Suite for Strings

7'

i A Roving

ii I Have a Bonnet Trimmed With Blue

iii Dashing Away

Brass Ensemble

Alec Gould

Phillip Bainbridge *conductor*

Ladybird

2'

Arr Richard Bissill

Gershwin Selection

6.5

Saxophone Ensemble

Lotti (1667-1740) arr. Chris Jolly

Sarah Markham *conductor*

Crucifixus

3.5'

Jennifer Higden (b1962)

Stomp and Dance

6.5'

Sinfonia

Khachaturian

Robert Hodge *conductor*

Adagio from Spartacus

9'

Doreen Carwithen

OTDAA

8.5'

Symphonic Wind Orchestra

Maya Rodrigues, Hanhan Qu, Charlie Zha, Emma Pang, Daniella Tsekhanovych-Grimak, Ka Men Yau, Rory Zweimueller *flute*

Thomas Warner, Alex Pylypenko, Lucy Palfery, Leah Wiseman, Euna Oh *oboe*

Cecilia Committeri, Leandra Li, Octavia Mackie, Noah Keleta, Qaali Rothmaler, Clare Jennings, Sophia Hawkins *clarinet*

Arion Thompson, Kezia Colton, Nina Linn, Jake Fokes, Sam Saxton *saxophone*

Rebekah Tate, Kate Rowsell Ryan, Mehdi Uwehemu, Elis Da Costa *basoon*

Niara Fell, Arthur Kay, Lucas Wan, Rachel Zhang *horn*

Lucas Gebrehiwet, Oscar Lamb, James Tweedi, Elara Jacobs *trumpet*

Esme McPartland, Maxine Chu, Ben Clarke *trombone*

Tristan McCardel *tuba*

Hewei Chen *double bass*

Upper Voices

Mae Amin, Maxine Chu, Chloe Dong, Jessica Elliott, Niara Fell, Miriam Grant, Caia Harris, Elara Jacobs, Katherine Jin da Silva, Claudia Membery, Methu Menuwara, Beatrice Murray, May Noble-Eales, Lucy Palfery, Hanhan Qu, Rosie Rodriguez-Vassiliou, Kate Rowsell Ryan, Bonnie Shaw, Clara Sherratt, Alma Silvera, Leah Wiseman, Isabel Woolf

String Orchestra

Jane Lee, Lucia Rapisarda Okamoto, Rosie Rodriguez-Vassiliou, Eliza De Silva, Natan Sarkar, Taylor Lai, Rory Zweimueller, Hector Bizet *violin I*

Aiden Bhak, Teresa Kiang, Zachary Lam, Noah Keleta, Aidan Zhao, Katherine Jin Da Silva, Emma Seymour, Hania Djimali *violin II*

Shenxy Loong, Izabella Ward, Jackie He, William Yu, Kendra Wilberforce *viola*

Jazmine Lachos-Hernandez, Alma Silvera, Evelyn Yang, Sami Uwahemu, Sam Lewens, Matthew Hill, Anna Lea Gonzalez Duba, Tomi Jimoh *cello*

Kiran Grover, Thommy Bailey, Lucas Tao, Jacob Bailey, Elijah McDonald *double bass*

Brass Ensemble

Lucas Gebrehiwet, Livia Bayley, James Tweedie, Elara Jacobs *trumpet*

Alex Holford, Ben Clarke, Esme McPartland *trombone*

Arthur Kay *horn* Belinda Mendes da Costa *tuba*

Saxophone Ensemble

Amalia Beeko & Amelie Sainsbury *soprano*

Sam Saxton & Nina Linn *alto*

Arion Thompson & Jake Fokes *tenor*

Kezia Colton & Simeon Lord *baritone*

Sinfonia

Finn Kjaergaard, Catherine Bennett, Yunus Eshekh-Alonso, Katherine Baker, Chloe Zhou, Cyprian Beecroft, Richard Eichhorst, Anne-Mei Ong, Lixuan Wang, Michelle Wang, Tristan McCardel, Miriam Grant, Tolga Mardin, Aurelia Walker *violin I*

Elena Tomey, Almond Zhao, Rachel Cheung, Imogen Gray, Isabel Woolf, Mae Amin, Caia Harris, Ka Men Yau, Beatrice Murray, Derin Ilhan, Khloe Capalad *violin II*

Inga de Vegvar, Shivani Jansari, Nathan Agbesi, Jackie He, Kendra Wilberforce, Jessica Elliott, Adele Agwu-Kalu, Shenxy Loong *viola*

Inez Karlsson, Amy Prins, Ludovico Wernig, Jacqueline Yang, Matteo Nacher Saltara, Atticus Larard, Aglaia Cavalho-Dubost, Tyrone Musngi, Kalli Ziegler, Emily Elliott, Euna Oh, Larry Jang, Chloe Dong, Jamie Zweimueller *cello*

Jameil Richards, Samuel-Adisa McDonald, Patrick Marks, Bonnie Shaw, Victoria Young, Qixan Han, Lucas Tao *double bass*

Dimity Shorrock, Jude Carter, Jennifer Chen, Hanhan Qu, Maya Rodrigues *flute*

Imogen Atkinson, ucy Palfery, Thomas Warner, Leah Wiseman *oboe*

Saskia Carter, Cecilia Committeri, Leandra Li *clarinet*

Smera Sachin, Rebekah Tate, Kate Rowsell Ryan *bassoon*

Polly Casey, Rachel Zhang, Niara Fell, Leon Bricht, Lucas Wan *horn*

Eleanor McKenzie-Jones, Bronwen Roberts, Lucas Gebrehiwet, Oscar Lamb *trumpet*

Ben Clarke, Esme McPartland, Maxine Chu *trombone*

Belinda Mendez da Costa *tuba*

Asher Saipe, Uma Kukreja, Luke Crown, Octavia Mackie,

Toby Shephard-Blandy *timpani & percussion*

Claudia Membery, Emira Kangesan, Liam Ko *harp*

Asher Saipe, Thomas Warner, Jesse Angeloro, Luke Crown, Jacob Carr,

Toby Shephard-Blandy *timpani & percussion*



Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS

+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*

Ben Storey *Assistant Head of Junior Programmes*

Gill Redfern *Administrator* Molly Bevan *Administrative Coordinator*

John Mitchell *Performance Manager*

Junior Department Chamber Music Showcase

Conway Hall, 25 Red Lion Square, London, WC1R 4RL
Sunday 12 March 2023 at 5.30pm

Poulenc Sonata for 4 Hands FP 8 *i Prelude ii Roustique iii Final* (6')

Matthea Zhao & Hoa-Tinh Le *piano*

Maria Tarasewicz tutor

Tchaikovsky String Quartet op11 *ii Andante Cantabile* (7')

Rosie Rodriguez-Vassiliou & Caia Harris *violin*

Izzy Ward *viola* **Larry Jang** *cello*

Esther King Smith tutor

Piazzolla Histoire du Tango *iii Nightclub 1960* (3')

Snow Gibb *guitar* **Lucia Rapisarda Okamoto** *violin*

Mathilde Milwidsky tutor

Dvorak Piano Trio no4 in E minor op90 *Dumky* *vi Lento maestoso* (5')

Matteo Nacher-Sultara *piano* **Rachel Cheung** *violin* **Chloe Dong** *cello*

Richard Uttley tutor

Gesualdo O Vos Omnes (1603) Ed. Maxwell Davies (4')

Lucy Butlin & Ellie McKenzie-Jones *trumpet*

Polly Casey *horn* **Ellie Curzon** *trombone* **Nona Lawrence** *tuba*

Torbjorn Hultmark tutor

Hamilton-Harty In Ireland (7.5')

Hanhan Qu *flute* **Jamal Kashim** *harp*

Andrea Charles tutor

Since its inception the **Royal College of Music Junior Department** has evolved to meet the musical needs of our students and adapted to the changing educational and musical landscape. We provide a programme designed to prepare students for musical life in the 21st century, so we aim to produce happy, successful, healthy, entrepreneurial and flexible young musicians who can meet the ever-changing demands of the profession. Some 350 students aged 8-18 travel from all over the UK to attend the College each Saturday, for individually-tailored programmes of instrument/voice/composition lessons, supported by chamber music, orchestra, choir and musicianship classes.

This academic year over £225,000 of bursary support is being accessed by families where there is the most need – furthering the RCM's mission to offer an inspirational learning experience for all, regardless of financial means. The RCMJD is grateful to the Government's Music & Dance Scheme, the Leverhulme Trust, the Wolfson Foundation, the Humphrey Richardson Taylor Charitable Trust, RCMJD Bursary Scheme, ABRSM (Junior Scholarship), Abinger Hammer Village School Trust, Alchemy Foundation, Awards for Young Musicians, Meredith & Denis Coleman, Dorothy L Sayers Society, Estate of Humphrey Searle, Future Talent, Granger Award, John Curwen Society, PRS for Music Foundation, Roger Quick, Saddlers' Company, Sascha Lasserson Memorial Trust and the Wrightson Trust for their generous support.

RCMJD students enjoy a wealth of performance opportunities every year, both in the wonderful RCM Concert and Performance Halls, and regular appearances at venues including the Royal Albert Hall, Cadogan Hall, St James's Piccadilly, Wigmore Hall, Sadlers Wells Theatre, 606 Club and London's Southbank Centre.

THE RCMJD hosts annual chamber music concerts and masterclasses from visiting artists including the Harlem and Sacconi Quartets. In recent years, RCMJD chamber musicians have performed at the House of Lords, Royal Albert Hall, Worshipful Company of Saddlers, The Globe and at Sandringham for RCM President The former Prince of Wales.

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Miranda Francis Head of Junior Programmes
Ben Storey Assistant Head of Junior Programmes
Gill Redfern Administrator
Molly Bevan Administrative Coordinator
John Mitchell Performance Manager
Hilary Sturt *Head of Chamber Music*

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EUROPEAN HORIZONS

RCM at the Austrian Cultural Forum

Monday 13 March, 1.05pm

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Mozart (1756–1791)	Duet for Two Flutes K156 no 1	10'
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Lucy Rowan flute
Viviane Ghiglino flute

Rodrigo (1901–1999)	Zarabanda Lejana	5'
-------------------------------	------------------	----

Rodrigo	Invocacion y Danza	10'
----------------	--------------------	-----

Arie Dakesian guitar

Chopin (1810–1849)	Fantasie in F minor op 49	13'
------------------------------	---------------------------	-----

Aidan Si piano

Fauré (1845–1924)	Dolly Suite for piano four hands	8'
	<i>i Berceuse</i>	
	<i>ii M-ia-ou</i>	
	<i>vi Le pas espagnol</i>	

Qianyi Ma piano
Yuheng Huang piano

Upcoming Events

CHAMBER SPOTLIGHT

Wednesday 15 March, 6pm

Performance Hall

Repertoire to include:

Ed Driver Fruits Of Their Labour

Paul Schoenfield Café Music

Steve Reich Different Trains

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Alice Edwards, Development Manager (Philanthropy) on **0207 591 4371** or at alice.edwards@rcm.ac.uk.



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Programme details correct at time of going to print.



RCM WELCOMES WELLS CATHEDRAL SCHOOL

Monday 13 March 2023, 1.05pm

Amaryllis Fleming Concert Hall

RCM Wind, Brass and Percussion Ensembles

Wells Cathedral School Musicians



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RCM WELCOMES WELLS CATHEDRAL SCHOOL

Monday 13 March 2023, 1.05pm | Amaryllis Fleming Concert Hall

RCM Wind, Brass and Percussion Ensembles

Wells Cathedral School Musicians

Stone Tung conductor*

Dani Howard (b 1993)	What Lies Beneath Rings	8'
Biber (1644–1704)	Sonata Sancti Polycarpi*	5'
R Strauss (1864–1949)	Serenade in E flat major op 7	10'
Langford (1930–2017)	London Miniatures <i>i London Calls</i> <i>ii Soho</i> <i>iii Green Park</i> <i>iv Trafalgar Square</i> <i>v The Cenotaph</i> <i>vi Horse Guards Parade</i>	15'
Bernstein (1918–1990)	Prelude, Fugue, and Riffs*	9'
Philip Sparke (b 1951)	The Year of the Dragon* <i>ii Interlude</i> <i>iii Finale</i>	11'

Today, RCM instrumentalists perform side-by-side with talented musicians from Wells Cathedral School. During this lunchtime concert, enjoy the melodic and lyrical sounds of Strauss' popular Serenade in E flat major, composed by the prodigy at the age of just 17. Alongside, the union of classical and jazz music features in Bernstein's exuberant piece for solo clarinet and ensemble, and *The Year of the Dragon* by RCM alumnus Philip Sparke brings the concert to a heroic and stirring close.

Stone Tung

Stone Tung was born in Hong Kong and is a graduate of Chetham's School of Music. He now studies trumpet at the RCM with Mark Calder, James Fountain and Kate Moore on a full scholarship supported by the Croucher Hong Kong Charitable Trust. He has participated in masterclasses with Gustav Melander, Paul Archibald and Henning Kraggerud. Stone is former Principal Trumpet of the Hong Kong Children's Symphony Orchestra and has also played with Young Musicians Symphony Orchestra, Hong Kong Festival Orchestra and RCM orchestras. Making his debut with the Gustav Mahler Orchestra in 2022, Stone began studying conducting with Dr Jerome Hoberman and also counts Franz Krager and Colin Touchin as his mentors. He has conducted the Chetham's Symphony Orchestra, RCM Brass Ensemble, St Stephen's College Symphony Orchestra and the Clausura Chamber Orchestra which he founded in 2020. He has participated in masterclasses with Jac Van Steen, Mark Heron, Ben Gernon, Kenneth Woods and Jonathan Mann.

RCM Wind, Brass and Percussion Ensembles

RCM ensembles perform a diverse range of music each term, from the classics of the repertoire to new commissions, often by student composers. The groups consist of musicians from all years at the College.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

Wells Cathedral School

Wells Cathedral School is one of five specialist musical schools for school-age children in the United Kingdom. Music has been at the heart of its community since the School was founded in 909. At Wells, pupils explore music of all styles and periods from Gregorian chant through to contemporary repertoire. Young people are encouraged to push musical boundaries through innovation and creativity and to communicate through engaging with audiences. Wells boasts a Cathedral Choir School and a specialist music school set within a wider educational context so that non-specialist and specialist musicians can benefit from a comprehensive range of academic subjects and co-curricular activities, world-class instrumental teachers, visiting artists and access to amazing facilities.

Flute

Enya Bowe
*Alice Clements**
*Diego Hoshino**
*Emily Moores**
*Lily Owens**

Oboe

*Harold Lee**
Ellie Leon (cor)
*Daisy Middleton**
*Zhou Yi Puah**
Poppy Webb-Taylor

Clarinet

Siena Barr (E flat)
*Lola Frisby-Williams**
(solo)
Lily Hesper-Dugdale (alto)
Ed Pelham
*Amelia Wise**
*Jasper Yeung**

Saxophone

Alex Dani (alto)
Oliver Lee (tenor/sop)
Ethan Townsend (tenor)
Kelvin Tse (alto)*
Maddie Wegg (bari)

Bassoon

Janice Chui
Joe Lyndley
*Elizabeth Massey**
Phoebe Masters (contra)

Horn

*Seb Barley**
Tom Findlay
Elias Giulivi
Amelia Lawson
*Daniel Whitehead**

Trumpet

*Hannah Acworth**
Ucheena Cohen-Shah
(cornet)
*Erin Davies**
Libby Foxley
Callum Robb (cornet)
*Alex Smith**
Ed Smith
*Matia Sramel**
Ellena Teal

Trombone

*Morgan Bland**
Eddie Curtis (bass)
*Theo Daniell-Greenhalgh**
*Nathaniel Halls**
Edward Hyde
Rhodri Thomas (euph)
Jamie Tweed
*George Winter**

Tuba

Josh Allen
*Tobin Collier**

Percussion/Timpani

Toril Azzalini
*Wilamena Dyer**
*Harry Gong**
Isaac Harari
*Markus Hoppe**
*Will Peutherer**
Murray Sedgwick
Stanley Talman

Piano

Roberto Boschelli

Double Bass

Isabel Garcia

Chamber Organ

Alex Grinyer

Personnel correct at the time of going to print.

Italics denote section principals.

*Wells Cathedral School Musicians

The RCM would like to thank the following ensemble coaches:

Marie Lloyd
Jason Evans
Paul Sharp
David Hockings
Alex Edmundson

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www.rcm.ac.uk/support

CHAMBER SPOTLIGHT: DIFFERENT TRAINS

Wednesday 15 March 2023, 6pm | Performance Hall

Ed Driver Fruits Of Their Labour (world premiere)

Paul Schoenfield Café Music

Steve Reich Different Trains

Hear established chamber music favourites alongside works you might not know in our Chamber Spotlight series, exploring music by American composers.

Steve Reich's unique work for string quartet and tape pulses with the relentless energy of a runaway train. Reflecting on journeys he used to take between New York and Los Angeles during World War II, the Jewish composer documents how his travels might have been different had he been living in Europe.

In contrast, Paul Schoenfield describes his trio as 'highclass dinner music' for the concert hall. Inspired by a glamorous Minneapolis restaurant, his *Café Music* is a delightful fusion of different popular styles.

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events



ROYAL
COLLEGE
OF MUSIC
London



RESPIGHI'S

LA BELLA DORMENTE NEL BOSCO

THE SLEEPING BEAUTY
IN THE WOODS

RAVEL'S

L'ENFANT ET LES SORTILÈGES

THE CHILD AND
THE SPELLS

7PM | 13, 15, 17 & 18 MARCH

A ROYAL COLLEGE OF MUSIC
OPERA STUDIO PRODUCTION

MICHAEL ROSEWELL
CONDUCTOR

LIAM STEEL
DIRECTOR

MICHAEL PAVELKA
SET AND COSTUME DESIGNER

ANDY PURVES
LIGHTING DESIGNER

CAST

Respighi La bella dormente nel bosco

	13 March	15 & 18 March	17 March
La Principessa The Princess	Lylis O'Hara	Lylis O'Hara	Henna Mun
Il Principe Aprile Prince April	Dafydd Jones	Sam Harris	Dafydd Jones
La Fata Azzurra The Blue Fairy	Seonwoo Lee	Sofia Kirwan-Baez	Seonwoo Lee
La Vecchietta The Old Woman	Lexie Moon	Zixin Tang	Lexie Moon
Il Re The King	Jamie Woollard Daniel Barrett (Cover)	Jamie Woollard Daniel Barrett (Cover)	Jamie Woollard Daniel Barrett (Cover)
Un Boscaiolo The Woodcutter	Nathan Breeze	Redmond Sanders	Nathan Breeze
L'Usignolo The Nightingale	Georgia Melville	Daniela Popescu	Georgia Melville
Il Cucolo The Cuckoo	Amber Reeves Ellen Pearson (Cover)	Amber Reeves Ellen Pearson (Cover)	Amber Reeves Ellen Pearson (Cover)
L'Ambasciatore The Ambassador	Sam Hird Henry Wright (Cover)	Sam Hird Henry Wright (Cover)	Sam Hird Henry Wright (Cover)
La Regina The Queen	Lily Mo Browne Esmée Loughlin-Dickenson (Cover)	Lily Mo Browne Esmée Loughlin-Dickenson (Cover)	Lily Mo Browne Esmée Loughlin-Dickenson (Cover)
La Duchessa The Duchess	Lucy Gibbs Maria Willis (Cover)	Lucy Gibbs Maria Willis (Cover)	Lucy Gibbs Maria Willis (Cover)
Il Buffone The Fool	Ning Su Tom Law (Cover)	Ning Su Tom Law (Cover)	Ning Su Tom Law (Cover)
Il Fuso The Spindle La Fata Verde (spoken) The Green Fairy	Ceferina Penny	Eyra Norman	Ceferina Penny

	13 March	15 & 18 March	17 March
Il Gatto The Cat	Phoebe Rayner Anastasia Koorn (Cover)	Phoebe Rayner Anastasia Koorn (Cover)	Phoebe Rayner Anastasia Koorn (Cover)
Una Rana A Frog	Ceferina Penny May Abercrombie (Cover)	Ceferina Penny May Abercrombie (Cover)	Ceferina Penny May Abercrombie (Cover)
Mr Dollar (spoken)	Connor Dalton Henry Wright (Cover)	Connor Dalton Henry Wright (Cover)	Connor Dalton Henry Wright (Cover)

Additional roles and puppeteers

A chorus of frogs, good fairies, courtiers, trees, doctors, mourners and echo.

The Herald Redmond Sanders, **The Valet** Daniel Barrett, **The Spindle Master** Sam Hird, **The Fool puppeteers** Daniel Barrett, Dafydd Jones, Sam Harris, **The Cuckoo puppeteer** Charlotte Kennedy, **The Nightingale puppeteer** Eyra Norman, **Additional Blue Fairy puppeteers** Alysia Hanshaw, Phoebe Rayner, **Additional Green Fairy puppeteers** Charlotte Kennedy, Amber Reeves, **Spiders** Marcus Swietlicki, Phoebe Rayner, Sam Hird, Charlotte Kennedy

All additional puppeteering and characters played by members of the cast from both operas.

Ravel L'enfant et les Sortilèges

	13 & 17 March	15 March	18 March
L'Enfant The Child	Annabel Kennedy	Lexie Moon	Annabel Kennedy
La Princesse The Princess	Misato Makiyama	Madeline Boreham	Madeline Boreham
Le Feu The Fire	Sofia Kirwan-Baez	Seonwoo Lee	Seonwoo Lee
Le Rossignol The Nightingale	Seonwoo Lee	Sofia Kirwan-Baez	Sofia Kirwan-Baez
L'Arithmétique/ La Rainette The Arithmetic/ The Tree Frog	Sam Harris	Dafydd Jones	Dafydd Jones
Maman Mother	Charlotte Clapperton	Anastasia Koorn	Anastasia Koorn

	13 & 17 March	15 March	18 March
La Tasse chinoise/ La Libellule The China Cup/The Dragonfly	Anastasia Koorn	Charlotte Clapperton	Charlotte Clapperton
La Bergère/ La Chouette The Bergère/The Owl	Charlotte Kennedy Eyra Norman (Cover)	Charlotte Kennedy Eyra Norman (Cover)	Charlotte Kennedy Eyra Norman (Cover)
La Chatte/L'Écureuil The Female Cat/ The Squirrel	Phoebe Rayner Ustinya Malinina (Cover)	Phoebe Rayner Ustinya Malinina (Cover)	Phoebe Rayner Ustinya Malinina (Cover)
L'Horloge comtoise/ Le Chat The Grandfather Clock/ The Male Cat	Daniel Barrett Redmond Sanders (Cover)	Daniel Barrett Redmond Sanders (Cover)	Daniel Barrett Redmond Sanders (Cover)
Le Fauteuil The Armchair	Jamie Woollard Connor Dalton (Cover)	Jamie Woollard Connor Dalton (Cover)	Jamie Woollard Connor Dalton (Cover)
L'Arbre The Tree	Ross Fettes David Fraser (Cover)	Ross Fettes David Fraser (Cover)	Ross Fettes David Fraser (Cover)
La Chauve-souris/ Une Pastourelle The Bat/A Shepherdess	Alysia Hanshaw May Abercrombie (Cover)	Alysia Hanshaw May Abercrombie (Cover)	Alysia Hanshaw May Abercrombie (Cover)
Un Pâtre A Shepherd	Maria Willis Lucy Gibbs (Cover)	Maria Willis Lucy Gibbs (Cover)	Maria Willis Lucy Gibbs (Cover)
La Théière The Teapot	Marcus Swietlicki Tom Law (Cover)	Marcus Swietlicki Tom Law (Cover)	Marcus Swietlicki Tom Law (Cover)

Additional roles and puppeteers

A chorus of sheep, numbers, trees, frogs and animals.

Stepfather Connor Dalton

Puppeteering Eyra Norman, Charlotte Kennedy, Phoebe Rayner

All additional puppeteering and characters played by members of the cast from both operas.

Chorus

Soprano Laura Mekhail, May Abercrombie, Astrid Montén, Amelia Langley, Emily Rooke

Mezzo-soprano Ellen Pearson, Ustinya Malinina, Lucy Gibbs, Esmée Loughlin-Dickinson

Tenor Wu Di, Ning Su, Tom Law

Bass Connor Dalton, Henry Wright, David Fraser, Ross Fettes

THE ROYAL COLLEGE OF MUSIC OPERA STUDIO PRESENTS

RESPIGHI LA BELLA DORMENTE NEL BOSCO RAVEL L'ENFANT ET LES SORTILÈGES

13, 15, 17 & 18 March 2023, 7pm

BRITTEN THEATRE

MICHAEL ROSEWELL CONDUCTOR

LIAM STEEL DIRECTOR

MICHAEL PAVELKA SET AND COSTUME DESIGNER

ANDY PURVES LIGHTING DESIGNER

ALEX GOTCH ASSISTANT DIRECTOR ON PLACEMENT

Please note this production contains adult themes and some scenes of violence, and therefore may not be suitable for young children. The performance will also use haze.

This production is made possible with the assistance of Vivien & Peter Beckwith, John Nickson & Simon Rew, and the Basil Coleman bequest.

La bella dormiente nel bosco – Libretto by Gian Bistolfi. © by Casa Ricordi, Milano (Universal Music Publishing Group)

L'enfant et les Sortilèges – © Editions Durand, Milano (Universal Music Publishing Group)



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Programme details correct at time of going to print.

SYNOPSSES

Respighi *La bella dormiente nel bosco*

Act 1

In the countryside by a lake, a nightingale's song competes with the cuckoo's, both being eventually disturbed by a group of dancing frogs. A Royal Ambassador and Herald arrive to announce the birth of a princess and invite the Blue Fairy and companions to be her godmothers. On the day of the Princess' christening, the Green Fairy appears – furious at not being invited – and declares that at the age of 20, the Princess will prick her finger on a spindle and fall asleep forever. When she leaves, the King calls the Master of Spindles and orders him to destroy all spinning wheels in the Kingdom.

Act 2

Twenty years later, the Princess comes across a forgotten old woman sat spinning wool with her cat, and the prophecy comes true. Doctors tell the King that they don't know the cause of the Princess' illness and the Queen joins her husband in a mournful duet. The Blue Fairy appears and orders the Princess to be put in an alcove. She casts a spell of sleep over the entire castle, predicting that the Princess will one day be woken by a kiss of love. A pair of spiders wrap the castle in a giant web as everyone within goes to sleep.

Act 3

Some 300 years later, a woodcutter sings in the woods adjacent to the castle. Prince April appears, accompanied by a Duchess and Mr Dollar. The Prince is fascinated by the story of the sleeping Princess as told by the woodcutter, and is determined to save her, finally kissing her and lifting the sleeping spell. The Blue Fairy reappears, and the court reawakens and rejoices.



DIRECTOR'S NOTE

Ravel *L'enfant et les Sortilèges*

Part 1

A young child is scolded by his mother for being lazy and is left in his bedroom to consider his actions. Left alone, his anger surges, and he destroys everything in the room around him. He is then surprised to find that the unhappy objects in his room come to life. The furniture, the broken crockery, the fire, the wallpaper, the characters from his storybook, even his torn homework, all take shape and complain about the damage he has caused.

Part 2

The cats draw the child into the garden, where he finds a tree suffering from a wound that he gave it the day before. He shows compassion for the tree and then tries to make friends with the animals in the garden, but they shun him because of the damage he has done them in the past.

The child fearfully calls for his mother as the garden unites to attack him, but in the chaos a squirrel is hurt. The child takes care of the squirrel by bandaging his paw and the animals notice this act of kindness, forgiving the child and returning him to his mother.

When I look at what's happening in the world at the moment, it seems to me that there is no better time to have a kind of narrative that says 'though things seem pretty awful right now, they will get better'.

On the surface, both of tonight's operas are simple, charming fairytales, but as with all fairytales, when you pull back the layers, there is so much more depth to be explored. For me, both the operas in tonight's double bill are stories about resilience. About having to deal with grief and extreme emotions, about recovery, and about moving forward in your life. They deal with complex issues of growing up, and yet somehow, they both manage to navigate deep and dark themes with incredible humour, sublime musical beauty and startling theatricality.

The first piece of the evening, Respighi's *La bella dormiente nel bosco* (*Sleeping Beauty*), was composed in 1922, and was originally written to be performed by a cast of marionette puppets on stage and a cast of singers in the pit. A revised version was written in 1933 to be performed with child mimes, but once again with the singers in the orchestra pit. Since that time, it has been very rarely performed, so tonight you are in for an exceptional event in simply being able to hear this opera sung and played live. And whilst, in honour of the original production, puppets still play a major part, the singers this time are very much taking centre stage.

DIRECTOR'S NOTE CONTINUED...

The second part of the evening is the much more well known and frequently performed *L'enfant et les Sortilèges* by Ravel. Colette famously wrote the libretto text in only eight days, whereas Ravel took eight years to complete the score, finally having its first performance in Monte Carlo in 1925, only three years after Respighi's premiere.

Double bills are always tricky to make into a coherent complete evening, especially when written by two different composers. However, by embracing the imagination and fairytale quality of both these pieces I hope we have managed to do justice to the individuality of each composer whilst pulling them together into a coherent theatrical evening's entertainment. And I use the word 'entertainment' very consciously; as I believe the overriding intention of the creators of these operas was primarily to entertain.

It is my passion to always try and make opera as exciting and accessible as I possibly can. These two pieces are an absolute gift on that level, but also an incredible challenge in what they ask of a director. As Ravel himself said on the premiere production of the work: 'Our work requires an extraordinary production. The roles are numerous, and the phantasmagoria is constant. Following the principles of American operetta, dancing should be continually and intimately intermingled with the action...' Quite an expectation to live up to!

I want to give enormous thanks to Michael Rosewell and the Vocal Faculty of the RCM for inviting me back once again; to my incredible creative collaborators in helping bring the vision of these pieces to life; to the production and management teams who have worked above and beyond in supporting myself and the students; and most importantly, I thank the students themselves, who have pushed themselves out of their comfort zones and embraced every challenge in bringing these musical masterpieces to you this evening.

Tonight, I ask you to reconnect with your inner child and let your imaginations fly, as we take you on the journey of these two beautiful lyrical fantasies. Enjoy!

Liam Steel
Director

CREATIVE TEAM



Michael Rosewell
Conductor

Conductor Michael Rosewell is an Opera Association of America prize winner and the recipient of an Olivier Award for Outstanding Achievement in Opera. He has appeared in some of the world's most prestigious opera houses, including the Vienna State Opera, the Royal Opera House, Covent Garden and English National Opera. Michael began his conducting career in Germany before joining the music staff of the Wiener Staatsoper, where he assisted Claudio Abbado and worked closely with many world-renowned singers and conductors. In concert, Michael has conducted at the International Music Festivals in Aldeburgh, Edinburgh, Bath, Perth, Buxton, Heidelberg, Zagreb and Montepulciano, with orchestras such as the Staatsorchester Rheinische Philharmonie, the RTÉ National Symphony Orchestra, the London Mozart Players, the Orchestra of Scottish Opera and the Aurora Orchestra. Radio broadcasts include Radio France Musique, Süddeutscher Rundfunk, RTÉ Dublin and the BBC, and he has recorded under the Linn and Decca labels. He recently completed a highly successful tenure as Music Director of English Touring Opera, where he played a central role in bringing the company much greater prominence and recognition.



Liam Steel
Director

Liam is a multi-award-winning director and choreographer whose work spans theatre, musicals, film, TV and opera.

Previous productions for the RCM include *A Midsummer Night's Dream*, *Hänsel und Gretel*, *Albert Herring* and *Orpheus in The Underworld*. Other opera includes: *The Magic Flute*, *Gianni Schicchi*, *Paul Bunyan* (Olivier Award for Outstanding Achievement in Opera), *Patience*, *L'infedeltà delusa* and the film *Josquin: Mille Regretz* (all for English Touring Opera); *The Marriage of Figaro* (Opera Holland Park); and *The Singing Circle* (Royal Opera House).

Theatre work includes productions for the National Theatre, The Globe, Royal Shakespeare Company, Birmingham Rep, West Yorkshire Playhouse, Nottingham Playhouse, Lyric Hammersmith, Southampton's Nuffield Theatre, Northampton Theatre Royal, The Royal Court, Headlong Theatre Co, Manchester Royal Exchange, Chichester Festival Theatre, Frantic Assembly and the Library Theatre, Manchester. As a core collaborator at Regent's Park Open Air Theatre, he has worked on 12 productions, including co-directing and choreographing Sondheim's *Into The Woods*, which won an Olivier Award for 'Best Musical Revival' and was remounted at the Delacorte Theatre in New York's Central Park.

Recent choreographic work includes the critically lauded re-imagining of Sondheim's *Company* in both the West End and on Broadway, winning both the Olivier and Tony awards for 'Best Musical Revival', and for which he was also nominated for an Olivier for 'Best Choreographer'. Film credits include creating all the musical staging for the Oscar-winning film of *Les Misérables*.



Michael Pavelka
Set and Costume Designer

Michael's designs include *Peter Pan* (Birmingham Repertory Theatre); *The Cost of Living, I and You, The Mysterious Death of John Doe, Cell Mates* (Hampstead Theatre, directed by Edward Hall); *The Fishing Trip and Holiday* (Old Vic, directed by Lindsay Anderson); *Edmond* for the National Theatre; and *The Odyssey, Two Gentlemen of Verona, Henry V and Julius Caesar* for the Royal Shakespeare Company (RSC).

International work includes *Twelfth Night* (Seattle Rep); *Death of a Salesman* and *Hay Fever* (Dublin, Charleston); *The Hanging Gardens* (Abbey, Dublin); and the first African-language translation of Brecht's *Mother Courage and Her Children* (Kampala/Washington DC/South Africa). As a founder member, Michael designed all Propeller Theatre's international touring productions as well as *Rose Rage* (Chicago/New York), *The Taming of the Shrew* (RSC) and *The Merchant of Venice*, winning 'Best Set Design' at the UK Theatre Awards. His work represented the UK at the Prague Quadrennial 2011 and World Stage Design 2013.

Michael's many West End designs include *Funny Girl, Twelve Angry Men, Absurd Person Singular, The Constant Wife, Rose Rage, How the Other Half Loves, Blues in the Night* (also New York/Tokyo), *Macbeth, Leonardo, A Midsummer Night's Dream, A Few Good Men* and *The Go-Between*.

He is also the author of *So You Want to be a Theatre Designer?*.



Andy Purves
Lighting Designer

Andy Purves is a lighting designer, theatre-maker and project manager working across theatre, circus, educational and heritage projects.

Lighting designs include projects made with: Common Wealth Theatre; Manchester International Festival; Sadler's Wells; Crucible Theatre, Sheffield; Frantic Assembly; Hijinx; Northern Stage; The Lowry, Salford; Theatre Royal,

Plymouth; National Theatre Wales; Freedom Theatre, Palestine; Royal Academy of Music; Giffords Circus; The Old Vic; Royal College of Music; The Unicorn; National Centre for Circus Arts; Young Vic; Spymonkey; Barbican; Sydney Theatre Company; Stan Won't Dance; Tamasha; Brighton Festival; Tom Adams; Annie Siddons and the National Theatre of Scotland.

Andy won a Knight of Illumination Award for his work on Frantic Assembly's *The Believers* in 2014.

www.andypurves.com



Alex Gotch
Assistant Director on Placement

Alex is a movement director, choreographer and movement teacher. A recipient of the Peggy Hawkins Scholarship Award, he graduated from London Contemporary Dance School, also studying at Purchase College, State University of New York. He has worked across Europe and Canada, later moving to Athens, Greece to perform with Aerites Dance Company and Kunst-Stoff

Productions. He has taught movement for actors at a number of different institutions including LAMDA, Royal Central School of Speech and Drama and East 15. His recent credits as movement director include *Dido and Aeneas* (Theatre Royal Bath), *The Marriage of Figaro* (Waterperry Opera Festival) and *Mundus et Infans et Terra Mater* (East 15). He will complete his MFA in Movement: Directing and Teaching at the Royal Central School of Speech and Drama in summer 2023.

PRODUCTION

For the Royal College of Music Opera Studio

Director of Opera
Michael Rosewell

Head of Vocal and Opera
Nick Sears

Deputy Head of Vocal and Opera
Audrey Hyland

Visiting Professor of Opera
Kiri Te Kanawa

Manager of Vocal and Opera
Ann Somerville

Opera Assistant
Phoebe Richards

Vocal Faculty Assistant
Olivia Grant

For the production

Conductor

Michael Rosewell

Director

Liam Steel

Set and Costume Designer

Michael Pavelka

Lighting Designer

Andy Purves

Assistant Director on Placement

Alex Gotch

Production Manager

Paul Tucker

Flyman/Head of Stage

Matthew Gorman

Lighting Programmer and Manager

Rachel Astall

Production Electrician

Colin Eversdijk

Stage Manager

Jo Alexander

Deputy Stage Manager

Emma Ryan

Assistant Stage Manager

Zoe Rogers-Holman

Technical Stage Manager

Thomas Wortley

Assistant Carpenter

Samuel Mhreteb

Set built and painted by Basement 94 Ltd

Props

Britten Theatre Workshop

AV and Comms

Matt Karmios

Puppet Makers

Darren East

Judith Hope

Liberty Mann

Isobel Pritchard

Head of Costume

Laura Pearce

Costume Deputy

Zoe Hammond

Costume Technicians

Evelien Coleman

Pat Farmer

Rae Hildbrand

Welber Leao

Stella Mansfield

Kelly Murray

Laura Perrett

Dressers

Zoe Hammond

Evelien Coleman

Hair and Make-up Supervisor

Lauren Clark

Others TBC

Others TBC

Surtitles

Kenneth Chalmers

Surtitle Operators

Emily Chapman

Assistant Conductor

Jo Ramadan

Répétiteurs

Alice Turner

David Smith

Italian Language Coaches

Maria Cleva

Paola Quaglia

Patrizia Dina

French Language Coaches

Sonja Nerdrum

Florence Daguerre de

Hureaux

Music Coaches

Joyce Fieldsend

Lionel Friend

Tony Legge

Michael Lloyd

Caroline Dowdle

Peter Selwyn

Stuart Wild

Orchestra Coaches

Gonzalo Acosta (tutti strings)

Peter Sparks (wind & brass)

David Hockings (percussion)

Special thanks to

Andrew Page

Carol Sheader

The RCM Facilities team

Royal College of Music Opera Orchestra

Violin I

Natasha Sutanto

Catherine Alsey

Joseph MacDonald

Greta Bommarito

Masa Stopar

Sharon Zhou

Emily Ames

Ayana Jaycox

Violin II

Alex Raine

Sanni Talvitie

Homan Woo

Jada Marsh

Wai Ying Law

Huiduo Xu

Viola

Elena Accogli

Diego Bartolome

Xinyue Kang

Laura Young

Cello

Angelina Okano

James Dew

Nok Him Chan

Double Bass

Davide Scafarto

Lucia Polo Moreno

Flute & Piccolo

Hannah Gillingham

Martha-Lilly Dyer

Tilly Coulton

Oboe & Cor Anglais

Federico Allegro

Amelie Budd

Alex Franklin

Clarinet & Bass Clarinet

Adam Lee

Emily Crook

Rowan Jones

Hannah Shimwell

Bassoon & Contrabassoon

Keane Lui

Iona Griffiths

Jamie King

Horns

Henry Lok

Hannah Spry

Oscar Horan

Henry Hui

Trumpet

Daniel Venglar

Isaac Holt

Tom Toledo-Brown

Trombone

Adam Thomas

Daniel Picó Villalgordo

David Anton

Tuba

Micah Scott

Timpani

Julie Scheuren

Percussion

Lewis Isaacs

Milligan Power

Juho Hwang

Kian Hsu

Charlie Payne

Harp

Liza Rakovska

Piano

Edwin Yeung

Celeste

Rieko Makita

For the Royal College of Music

Head of Performance, Programming and Faculties

Flo Ambrose

Orchestra Manager

Christina Hancock

Orchestra Co-ordinator

Daniella Rossi

Concert and Venue Manager

Grace Cattell

Performance and Programming Assistant

Chris Michie

CAST



May Abercrombie *Una Rana (Cover)* | *La Chauve-souris/Une Pastourelle (Cover)* | Chorus

May Abercrombie is studying for their Masters at the Royal College of Music, under the tutelage of Rosa Mannion. They are a Cuthbert Smith Scholar supported by the Elaine Hugh-Jones Scholarship. Roles in RCM Opera Scenes include Despina (Mozart's *Così fan tutte*), Papagena (Mozart's *The Magic Flute*), Dorinda (Handel's *Orlando*), Belezza (Cavalli's *L'Egisto*), and Amy (Mark Adamo's *Little Women*). Other opera roles include Mustardseed (Britten's *A Midsummer Night's Dream*) at The Grange Festival, and Young Vixen Sharp Ears (Janáček's *The Cunning Little Vixen*) at Glyndebourne Festival. They were the first undergraduate to win First Prize at the RCM's Brooks-van der Pump English Song Competition.



Daniel Barrett *L'Horloge comtoise/Le Chat* | *Il Re (Cover)/The Valet*

24-year-old Daniel Barrett is a baritone from Glasgow who has just completed his first year on the Masters course at the Royal College of Music, studying with Russell Smythe. Daniel is delighted to be a Drapers' de Turckheim Scholar and a Drake Calleja Trust Scholar. Daniel is also an associate artist with the Josephine Baker Trust and a Samling Artist. In summer 2022, Daniel was part of the Verbier Festival's Atelier Lyrique programme where he performed the role of Sam in Verdi's *Un ballo in maschera* on the Verbier Festival main stage under the baton of Gianandrea Noseda. He also recently performed as a soloist with the Royal Northern Sinfonia under the baton of Nicholas McGegan.



Madeline Boreham *La Princesse*

Madeline Boreham is studying for her Masters degree at the Royal College of Music with Patricia Rozario and Caroline Dowdle. She is an RCM Scholar supported by the Josephine Baker Trust. In 2019, Madeline made her English National Opera debut in Britten's *Noyes Fludde* as part of a collaboration with Theatre Royal Stratford East. She recently performed Vaughan William's *A Sea Symphony* with Adrian Partington and the RCM Symphony Orchestra and received First Prize at the RCM Lieder competition. At the RCM, she has covered the role of Mother (*Hansel and Gretel*) and played Diana (*Orpheus in the Underworld*). She will be singing Countess (*The Marriage of Figaro*) with Westminster Opera this summer.



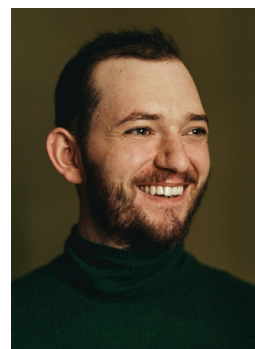
Nathan Breeze *Un Boscaiolo*

Australian baritone Nathan Breeze is undertaking a Master of Performance at the Royal College of Music, studying with Russell Smythe. He is generously supported as the Mike Rimmer Scholar supported by the Jessie Summer Scholarship and was also the recipient of a Melba Opera Trust Scholarship. Nathan recently played John Styx in the RCM's production of *Orpheus in the Underworld*. His roles at the Western Australian Academy of Performing Arts included Dr Falke in *Die Fledermaus*, Jupiter in *Orpheus in the Underworld*, Pirate King in *The Pirates of Penzance*, and he was the soloist in Fauré's Requiem and Schubert's Mass in G major.



Charlotte Clapperton *Maman/La Tasse chinoise/La Libellule*

Mezzo-soprano Charlotte Clapperton is studying for her Master of Performance with Dinah Harris and Bryan Evans at the Royal College of Music. She obtained a Bachelor of Music at the Royal Academy of Music with Catherine Wyn-Rogers. She is a Lennox Hannay Charitable Trust Scholar, and is generously supported by the Countess of Munster Musical Trust. Charlotte was a recitalist at the Creative Oundle Festival, won the GDST Young Singer of the Year 2018, and will perform oratorio works at the Leith Hill Music Festival and with the St Cecilia Chorus. She recently played Public Opinion in the RCM's production of *Orpheus in the Underworld*.



Connor Dalton *Mr Dollar* | *Le Fauteil (Cover)/Stepfather* | Chorus

Baritone Connor Dalton is in his final year of his Masters at the Royal College of Music. A Martin Harris Scholar, he studies with Peter Savidge and Andrew Robinson. Recent roles include: Morpheus (*Orpheus in the Underworld*) with the RCM Opera Studio; The Zombie (*My Days as a Zombie on Earth* produced by the RCM in collaboration with Tête-à-Tête opera company); and appearances in RCM Opera Scenes as Joseph de Rocher (*Dead Man Walking*), Marcello (*La bohème*), the Count (*The Marriage of Figaro*) and Don Alfonso (*Così fan tutte*).



Ross Fettes *L'Arbre* | Chorus

Ross Fettes is a Scottish bass-baritone studying for a Master of Performance at the Royal College of Music. Currently in his second year, he is studying under the tutelage of Graeme Broadbent. He is a Dr Martin Schwartz Scholar and a Josephine Baker Trust Scholar. His most recent performances include Superintendent Budd in St Paul's Opera's production of *Albert Herring*; the Immigration Officer (Cover) in the RCM's production of Jonathan Dove's *Flight*; and Zuniga in Carshalton Opera's production of *Carmen*. He will be performing the role of Colline in Hurn Court's production of *La bohème* in April.



Alysia Hanshaw *La Chauve-souris/Une Pastourelle*

Alysia Hanshaw is a soprano from North Yorkshire. She is currently studying for a Masters degree at the Royal College of Music with Sarah Tynan, having completed her undergraduate degree at the Royal Northern College of Music. In 2022, she appeared as a Young Artist at the Lyrique-en-mer International Festival in Brittany. She will join the Glyndebourne Chorus for their summer season this year, performing in *Dialogues des Carmélites* and *L'elisir d'amore*. Alysia is a Leverhulme Arts Scholar and is very grateful to have her studies supported by the Help Musicians' Postgraduate Award, The Countess of Munster Musical Trust, The Kathleen Trust, The Clemence Charitable Trust and The Mario Lanza Educational Foundation.



David Fraser *L'Arbre (Cover)* | Chorus

Liverpool-born bass David Fraser's operatic debut was in the chorus of *Don Giovanni* with an amateur opera company, Opera Viva, in 2017. David became a member of National Youth Training Choir of Great Britain in 2018. David's solo performances have been in a variety of venues in the Merseyside area. He is an undergraduate student at the Royal College of Music in London studying for a Bachelor of Music in Vocal Studies with Graeme Broadbent, and recently made his RCM debut in *Orpheus in the Underworld*. He is a Charles Jacobs Scholar, supported by the Worshipful Company of Cutlers.



Sam Harris *Principe Aprile/The Spindle Master* | *L'Arithmétique/La Rainette*

Sam Harris is a tenor currently studying at the Royal College of Music, supported by the Dr Martin Schwarz scholarship and the Josephine Baker Trust. He was a boy treble at Winchester Cathedral and grew up immersed in the choral world. Operatic roles at the RCM include Pluto in *Orpheus in the Underworld*; for British Youth Opera, he has sung Fenton in *Sir John in Love* and Don Eusebio in *L'occasione fa il ladro*; and, for Bampton Classical Opera, Cecco in *Il mondo della luna*. Sam also maintains a busy concert schedule, with recent performances including Britten's *Saint Nicolas* cantata. This summer, Sam joins the Verbier Festival Atelier Lyrique as Sellem in *The Rake's Progress*.



Lucy Gibbs *La Duchessa* | *Un Pâtre (Cover)* | Chorus

Mezzo-soprano Lucy Gibbs made her professional debut at Snape Maltings aged 15 and has since performed in venues across the UK. Lucy is a Robert Lancaster Scholar at the Royal College of Music, studying on the Masters programme with Patricia Bardon and Sebastian Wybrew. She is supported by the Josephine Baker Trust. Lucy previously trained at Chetham's School of Music and went on to read Music at Merton College, Oxford. Recent performances include appearing in the chorus of Offenbach's *Orpheus in the Underworld* at the RCM, and Handel's *Messiah* with Nevill Holt Opera. Lucy will appear as a member of the chorus at Nevill Holt Opera this summer.



Sam Hird *L'Ambasciatore*

Sam is studying with baritone Peter Savidge at the Royal College of Music for a Master of Performance. He is a Richard Silver Scholar supported by the Josephine Baker Trust. Recent engagements include the baritone solo in Jonathan Willcocks' *In Praise of Singing* at the Petersfield Musical Festival, conducted by Paul Spicer; the baritone solo in Vaughan Williams' *A Sea Symphony* conducted by Jonathan Willcocks; and bass chorus in Leoncavallo's *Zingari* with Opera Rara and Royal Philharmonic Orchestra at Cadogan Hall, under Carlo Rizzi. Previous engagements include *Songs by George Butterworth* at the Edinburgh Festival Fringe, and Maquerelle in Marston's *The Malcontent* in the Sam Wanamaker Playhouse at Shakespeare's Globe.



Dafydd Jones

Il Principe Aprile | **L'Arithmétique/La Rainette**

Welsh tenor Dafydd Jones recently made his international debut as Clotario in Haydn's *Armida* at the Bregenzer Festspiele, Austria. Other operatic credits include his debut as Pastore in Monteverdi's *L'Orfeo* for Garsington Opera as an Alvarez Young Artist; the title role in *Orpheus in the Underworld* at the RCM; and Don Ottavio in *Don Giovanni* for OPRA Cymru. Currently studying for a Masters degree under the tuition of Nicky Spence and Caroline Dowdle, Dafydd is an Ivor Llewellyn Foster Scholar, supported by the Leverhulme Arts Scholarship. He is also supported by the Munster Trust, Ryan Davies Memorial Trust and is proud to be a Samling Artist.



Annabel Kennedy **L'Enfant**

Mezzo-soprano Annabel Kennedy is studying with Amanda Roocroft and Caroline Dowdle at the Royal College of Music. She is a Siow-Furniss Scholar supported by the Sir Gordon Palmer Scholarship, and is also supported by the Josephine Baker Trust, The Drake Calleja Trust, The Munster Trust Award and the Sybil Tutton Opera Awards. Annabel is a Samling Artist, a Britten Pears Young Artist for 2022/23 and a Glyndebourne Jerwood Young Artist for 2023. Recent awards include First Prize in the RCM's Lies Askonas Competition, the Audience Prize at the Somerset Song Prize, Second Prize in the Hurn Court Opera Singer of the Year Competition and First Prize in the RCM Concerto Competition.



Charlotte Jane Kennedy **La Bergère/La Chouette**

Soprano Charlotte Jane Kennedy is in the first year of her Master of Performance at the Royal College of Music, studying with Janis Kelly and Caroline Dowdle. Charlotte is a Leverhulme Arts Scholar supported by the Robert McFadzean Whyte Award, and is also supported by the Munster Trust Derek Butler Award and The Janet Baker Trust. Charlotte graduated from the Royal Northern College of Music where she was recipient of the Alexander Young Prize. Recent highlights at the RCM include the role of Venus in Offenbach's *Orpheus in the Underworld*, and masterclasses with Sumi Jo. Charlotte was a 2022 Young Artist at Waterperry Opera Festival.



Anastasia Koorn

Il Gatto (Cover) | **Maman/La Tasse chinoise/La Libellule**

American mezzo-soprano Anastasia Koorn is a graduate of the University of Michigan, where she earned a dual-degree with highest honours in Vocal Performance and Choral Music Education, with a minor in German. She is currently studying for a Masters at the Royal College of Music with Tim Evans-Jones. Her 2022 season included the title role in Chicago Summer Opera's *Serse*, and she also made her Berlin debut as The Gingerbread Witch in Humperdinck's *Hänsel und Gretel*. She was a recipient of the Ian Donald Wilson Memorial Scholarship for her performance. Anastasia also made her London debut in November as Cupid in the RCM's production of *Orpheus in the Underworld*.



Sofia Kirwan-Baez

La Fata Azzurra | **Le Feu/Le Rossignol**

Anglo-Venezuelan soprano Sofia Kirwan-Baez began vocal tuition at 16 in France. Since then, operatic roles have included Elle (*La voix humaine*), Eurydice (*Orpheus in the Underworld*), Adina (*L'elisir d'amore*), Venus (*La Dafne*), Juno (*The Fairy Queen*), Papagena (*The Magic Flute*) and creations by Marco Galvani and Toby Young. Other solo work comprises Schoenberg's *Pierrot lunaire*, Mahler's Fourth Symphony and Monteverdi's *Vespers*. Sofia holds a Bachelor of Music from Oxford University. Rotary International supported her Masters (Royal Welsh College of Music and Drama). A recent winner of the RCM's Concerto Competition, Sofia is a Huffner Scholar supported by the Sir Gordon Palmer Scholarship and is also a Sybil Tutton Opera Award Holder.



Tom Law **Il Buffone (Cover)** | **La Thèière (Cover)** | **Chorus**

Tom is a British tenor currently studying in his third year with Tim Evans-Jones and Bryan Evans. Tom is the twice winner of the Bowlby Cup singing competition at Eton College and winner of Berkshire's 'Young Singer of the Year' and has performed in venues ranging from St John's Smith Square to the Nikolaikirche in Leipzig. Previous highlights have included Handel's *Messiah* in Portsmouth Cathedral and performing excerpts from Vaughan Williams' *On Wenlock Edge* in a masterclass with John Mark Ainsley.



Seonwoo Lee *La Fata Azzurra* | *Le Feu/Le Rossignol*

South Korean soprano Seonwoo Lee has been praised by critics as 'a lyric soprano of extraordinary focus and clarity' (*Opera News*), with her 'phenomenal control' described as 'watching sparrows make impossible turns in the air' (*Opera Canada*). As a recipient of the Andrea Bocelli Foundation-Community Jameel Scholarship supported by the H F Foundation, Seonwoo is currently studying under the guidance of Edith Wiens and Sarah Tynan at the Royal College of Music. Seonwoo received her Masters from The Juilliard School and made her New York debut as Proserpina in Moteverdi's *L'Orfeo* with conductor Avi Stein. Other performance highlights include Debussy's *La damoiselle élue* with Barbara Hannigan, and Lincoln Center's 'Restart Stages' series.



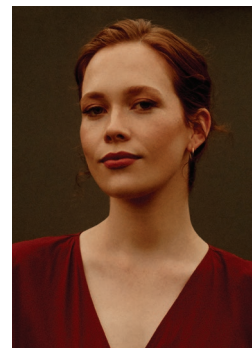
Misato Makiyama *La Princesse*

Misato Makiyama is a Japanese soprano leggero. She is a first year Masters student at the Royal College of Music studying with Alison Wells, supported by the Yvonne Wells Award. Misato recently participated in public masterclasses with Sumi Jo and Véronique Gens. She holds a Bachelor and Master of Music degree from the Tokyo University of Arts, where she was awarded Matsuda Toshi Award and Acanthus Music Award, and was supported by the Tokuji Munetsugu Scholarship and Aoyama Music Foundation Scholarship. After graduation, she studied at Tokyo Nikikai Opera Institute and received the Encouragement Award.



Esmée Loughlin-Dickenson *La Regina (Cover)* | *Chorus*

Cornish mezzo-soprano Esmée Loughlin-Dickenson is currently in the third year of her undergraduate degree at the Royal College of Music, studying under Sally Burgess. Recent credits include chorus for Shostakovich's *Cherry Town, Moscow* with Welsh National Opera directed by Daisy Evans. Esmée has worked extensively as a choral singer, singing with Truro Cathedral, St Luke's Chelsea and All Saints Fulham. In 2021, Esmée was awarded the Christopher Treglown Foundation Fund.



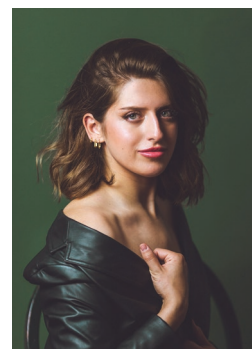
Georgia Melville *L'Usignolo*

Australian soprano Georgia Melville studies at the Royal College of Music with Janis Kelly and Caroline Dowdle. At the RCM, Georgia has played Minerva in *Orpheus in the Underworld*; Fiordiligi (*Così fan tutte*), Governess (*The Turn of the Screw*) and Donna Elvira (*Don Giovanni*) in Opera Scenes; and was a soloist in Berlioz's *Les nuits d'été* with the RCM Symphony Orchestra. She is a Helen Rachael Mackaness Trust Scholar supported by the John Nickson & Simon Rew Scholarship in memory of Sir Peter Jonas. Georgia is also kindly supported by the Josephine Baker Trust and the Tait Memorial Trust.



Ustinya Malinina *La Chatte/L'Écureuil (Cover)* | *Chorus*

Ustinya Malinina is a Russian soprano, studying as a third-year undergraduate student at the Royal College of Music under the guidance of Nicholas Sears and Sebastian Wybrew. An RCM Award Holder, Ustinya was awarded Third Prize in the Kathleen Ferrier Society Bursary for Young Singers competition in 2021 and Second Prize in the 2022 Neapolitan Masters Competition Promises Category. Ustinya has performed in many prestigious venues such as Crocus City Hall, the Oktyabr'skiy Concert Hall in St Petersburg, the Gasteig in Munich, Germany, and the Wuerth Philharmonic in Künzelsau, Germany.



Lexie Moon *La Vecchietta* | *L'Enfant*

Mezzo-soprano Lexie Moon is a Masters student at the Royal College of Music, studying with Janis Kelly and Simon Lepper. She is the recipient of the London Women's Clinic Foundation Scholarship and is generously supported by the Countess of Munster Trust and the Josephine Baker Trust. She most recently covered Phoebe Meryll for English National Opera's *Yeoman of the Guard*, and debuted for British Youth Opera at Opera Holland Park as Mistress Ford in Vaughan Williams' *Sir John in Love* to mark the composer's 150th anniversary. At the RCM, Lexie made her principal operatic debut as the Older Woman in the summer production of Jonathan Dove's *Flight*.



Lily Mo Browne *La Regina*

Lily Mo Browne is a mezzo-soprano in her final year at the Royal College of Music. She is studying under Tim Evans-Jones and Bryan Evans and is a Peter and Sheila Bennett Scholar. Lily won Third Prize in the Kathleen Ferrier Society Bursary for Young Singers competition in 2019. Operatic roles include Second Witch (*Dido and Aeneas* at Hurn Court Opera) and Old Lady (*Candide* at Southgate Youth Opera). For the RCM Opera Studio, she has performed in *The Magic Flute* as Zweite Dame and in the chorus of *Orpheus in the Underworld*. She was a Southrepps Music Festival Young Artist in 2022 and will join Nevill Holt Opera as an Emerging Artist 2023.



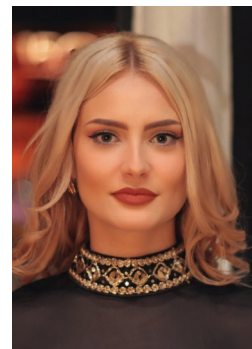
Lylis O'Hara *La Principessa*

Lylis O'Hara was born in Cardiff and raised in Jersey. She began her musical education at the UK's leading specialist school, Chetham's School of Music. From there Lylis attended the Royal Academy of Music, graduating as a Bachelor of Music with first-class honours in 2019. Lylis continued to study at the Academy for her Masters, in which she obtained a distinction. Lylis is now studying for her Artist Diploma at the Royal College of Music. She is a Stephen Catto Memorial Scholar supported by the Basil Coleman Opera Award. In September 2022, Lylis was named as Music in Action's Young Artist for 2022/23.



Henna Mun *La Principessa*

Born in Japan and raised in Canada, soprano Henna Mun is a Masters student at the Royal College of Music. She studies with Sarah Tynan and Caroline Dowdle. At the RCM, Henna has played Eurydice in *Orpheus in the Underworld* and Adina in *L'elisir d'amore* (Opera Scenes). Other solo works include Brahms' *Ein Deutsches Requiem*, Handel's *Messiah* and Mozart's *Mass in C Minor*. Henna has been invited to join the Verbier Festival's Atelier Lyrique programme this summer. Henna is a Basil Coleman Opera Award Holder supported by the Midori Nishiura Scholarship. She is also supported by the Josephine Baker Trust and the Drake Calleja Trust.



Daniela Popescu *L'Usignolo*

Daniela Popescu is a Karaviotis Scholar at the Royal College of Music, supported by the Drake Calleja Trust and the Josephine Baker Trust. She is completing her Masters with Sarah Tynan and is also taking part in 'Talent's Pathway Programme', in the Mascarade Opera Studio, Italy. She recently made her debut at the Vinohrady Theatre in Prague, performing Leonora's aria 'Pace Mio Di' from *La forza del destino*. For RCM Opera Scenes, she has played the Countess (*The Marriage of Figaro*), Mimi (*La bohème*) and Blanche (*Dialogues des Carmélites*). Last year, she participated in the prestigious Georg Solti Accademia Bel Canto Course in Italy and in the Samling Institute in Scotland.



Eyra Norman

Il Fuso/La Fata Verde | La Bergère/La Chouette (Cover)

Malaysian-born British soprano Eyra Norman is currently completing her Master of Performance at the Royal College of Music. She is a John Lewis Partnership Scholar supported by the Victor Dahdaleh Foundation Scholarship and by the Henry Wood Accommodation Trust. Having achieved a first in her BMus with Veronica Veysey Campbell, Eyra now continues to study under the tutelage of Russell Smythe. Eyra made her debut as Belinda in *Dido and Aeneas* with English National Opera in 2019 and with ENO Chorus in 2022. Eyra has performed as a soloist at the Royal Festival Hall conducted by Edward Gardner, Wigmore Hall, the Elgar Room, Wells Cathedral and St John's Cathedral in Hong Kong.



Ellen Pearson *Il Cuccolo (Cover) | Chorus*

Ellen Pearson is a mezzo-soprano in the first year of her Masters at the Royal College of Music, studying under the tutelage of Alison Wells as an Ian Evans Lombe Scholar. Ellen has recently formed part of the chorus in Bellini's *La sonnambula* (Random Opera Company) and performed as one of the Due Donne in the Royal Northern College of Music's 2022 production of *Le nozze di Figaro*. This summer, Ellen will make her role debut as Dorabella in Berlin Opera Academy's production of *Così fan tutte*.



Ceferina Penny *Una Rana/La Fata Verde/Il Fuso (Cover)*

British-Argentine soprano Ceferina Penny is in her first year of postgraduate studies with Janis Kelly at the Royal College of Music, where she is a Charles Ravel Scholar. In 2018, she made her professional debut as The Slave in English National Opera's latest production of *Salome*. Ceferina has been selected to take part in masterclasses with prestigious artists, including Ann Murray, Sir Thomas Allen and Michael Chance. In 2021, she appeared at The Grange Festival, singing Peaseblossom in Britten's *A Midsummer Night's Dream*. Ceferina will make her first full role debut as Susanna (*Le nozze di Figaro*) with Westminster Opera Company this August in Charente-Maritime, France.



Redmond Sanders

Un Boscaiolo/The Herald | L'Horloge comtoise/Le Chat (Cover)

Redmond is an undergraduate and Rhoddy Voremberg Scholar at the Royal College of Music. At the RCM, he has sung Second Armed Man in Mozart's *The Magic Flute* and John Styx in Offenbach's *Orpheus and the Underworld*. In summer 2022, he sang at Grange Park Opera as a member of the chorus in *Der Fliegende Holländer*, and was also a member of the chorus for Opera Rara in both *Il proscritto* at the Barbican and *La princesse de Trébizonde* at the Queen Elizabeth Hall. Recent oratorio performances include the baritone solo in Vaughan Williams' *A Sea Symphony* at the RCM and the baritone solo from Duruflé's *Requiem* in Dublin.



Phoebe Rayner *Il Gatto | La Chatte/L'Écureuil*

British mezzo-soprano Phoebe Rayner is a H R Taylor Charitable Trust Scholar studying at the Royal College of Music with Amanda Roocroft, supported by the Brooks-Anderson Award. She is a Stoller Hall Emerging Artist and a 2022/23 Britten Pears Young Artist specialising in contemporary music and the development of new works. Roles and scenes performed include Stewardess in *Flight* (RCM Opera Studio), Hänsel in *Hänsel und Gretel* (Westminster Opera Company), Nancy in *Albert Herring*, Cherubino in *Le nozze di Figaro*, Dorabella in *Così fan tutte* (RCM Opera Scenes), and Soeur Saint Charles in *Dialogues des Carmélites* (Royal Northern College of Music).



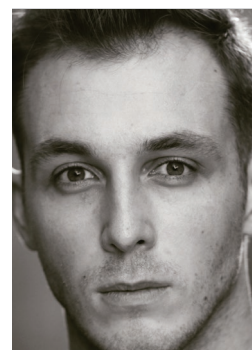
Ning Su *Il Buffone | Chorus*

Chinese tenor Ning Su is a Jessie Sumner Scholar at the Royal College of Music, supported by the Charles Branchini Scholarship. He is currently studying for a Master of Performance with Justin Lavender. He has a Bachelor of Management Science from Zhejiang University, China and was an Engineer in the China Construction Seventh Engineering Bureau, but chose to give up his previous work to pursue a musical career. He won the Outstanding Gold Award in the Bel Canto Open Group of the 4th Hong Kong International Music Festival.



Amber Reeves *Il Cuccolo*

Amber is undertaking her Masters at the Royal College of Music, studying with Peter Savidge as a Sussex Scholar supported by the Douglas and Hilda Simmonds Scholarship. As an undergraduate at Cambridge University, she was a choral scholar with the St Catharine's College Choir. Recent performances include Britten's *Lucretia* in the summer RCM Opera Scenes, the Madrigal Singer in Puccini's *Manon Lescaut* at last summer's Dorset Opera Festival, and Juno in the RCM's 2022 production of *Orpheus in the Underworld*.



Marcus Swietlicki *La Théière*

Marcus Swietlicki is a Scottish tenor who studied at the Royal Conservatoire of Scotland under the tutelage of Stephen Robertson. As well as graduating with his Bachelor of Music, Marcus received the highest grades for vocal performance of any student within the vocal faculty. Marcus is currently studying at the Royal College of Music for a Master of Performance with Russell Smythe, and is an Aldama Scholar. He has previously played Pluto and Mercury in the RCM's production of Offenbach's *Orpheus in the Underworld*. Marcus is excited to continue his progress at the Royal College of Music as part of the Opera Studio.



Zixin Tang *La Vecchietta*

Mezzo-soprano Zixin Tang is the Helen Marjorie Tonks Scholar at the Royal College of Music, studying with Patricia Bardon. Her operatic roles include Dorabella (*Così fan tutte*), Volupia (*L'egisto*), Ramiro (*La finta giardiniera*) and Dritte Dame (*Die Zauberflöte*). For four years, Zixin was holder of the 'Voice Excellence' scholarship at the Central Academy of Drama, Beijing, and graduated with a Bachelor of Arts in Acting (Opera Acting). She has won prizes at several international competitions, including Second Prize at the VIII Concorso Internazionale di Canto Lirico in Italy. Zixin also participated in the opening ceremony of the World Theatre Education Alliance 2017 International Theatre Festival in Beijing.



Maria Willis *La Duchessa* | *Un Pâtre* (Cover)

Maria is studying for a Masters with Patricia Bardon and Bryan Evans at the Royal College of Music, as a Sheila Saam Memorial Scholar supported by the Josephine Baker Trust. Last term, Maria performed the role of Cupid in the RCM's production of *Orpheus in the Underworld*. Before attending the RCM, she graduated with first-class honours from Trinity Laban, receiving the TCL Silver Award. Roles include: Stewardess (Cover – *Flight*, RCM); Ronnie O'Sullivan (*Gilbert Feathers*, RCM); and Donna Elvira, Zweite Dame, and Dido (*Don Giovanni*, *Die Zauberflöte*, *Dido and Aeneas*, Waterperry Opera Festival). Maria will be performing in the Glyndebourne Chorus this summer.



Jamie Woollard *Il Re* | *Le Fauteuil*

Bass Jamie Woollard is studying at the Royal College of Music with Graeme Broadbent and will graduate in July 2023. At the RCM, Jamie has sung the roles of Sarastro in *The Magic Flute*, Jupiter in Offenbach's *Orpheus in the Underworld* and the Immigration Officer in Jonathan Dove's *Flight*. He will join the Jette Parker Artists Programme at the Royal Opera House in the 2023/24 season. This summer, he will work with Glyndebourne Festival Opera as a Jerwood Young Artist. Jamie is also a Samling Artist, a Stephen Catto Memorial Scholar supported by the Fishmongers' Company Scholarship, and has been supported by the Josephine Baker Trust and Sussex Opera and Ballet Society.



Henry Wright

L'Ambasciatore (Cover) | *Mr Dollar* (Cover) | *Chorus*

Australian baritone Henry Wright is a graduate of the Sydney Conservatorium of Music and is currently studying for his Masters at the Royal College of Music, under the tutelage of Russell Smythe. Recent performances include Chorus in *Götterdämmerung* with Grimeborn Opera Festival, Guglielmo in RCM Opera Scenes and First Priest in the RCM's 2021 production of *The Magic Flute*. Henry is grateful to be a Maria Björnson Memorial Fund Award Holder supported by the Audrey Sacher Award and to also be supported by Kay Van Norton Poche AM.

RCM SYMPHONY ORCHESTRA AT QUEEN ELIZABETH HALL

Debussy and John Adams: Symphonic Reimaginings

Friday 23 June | 7.30pm

Hannah Kendall The Spark Catchers
Debussy *La mer*
John Adams *Harmonielehre*

Ryan Bancroft, Principal Conductor of the BBC National Orchestra of Wales, conducts the RCM Symphony Orchestra in their prestigious annual performance at the Southbank Centre, leading a powerful programme that includes Debussy's vivid depiction of the ocean.

Tickets: £5-£20, Concessions 25%
 Available from www.southbankcentre.co.uk

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CHORUS



Laura Mekhail

Egyptian soprano Laura Mekhail is the Andrea Bocelli Foundation – Community Jameel Scholar at the Royal College of Music. In 2022, she was cast in two roles in RCM Opera Scenes, playing Frasquita in Bizet's *Carmen* in the Spring Term and Amor in Cavilli's *L'Egisto* – her first trouser role – in the Summer Term. Laura has also performed in one of the Andrea Bocelli Foundation concerts in Cuneo, Italy, and most recently she performed a classical recital by the Pyramids of Giza in Cairo, Egypt, organized by Community Jameel, the Sawiris Foundation and the Royal College of Music.



Amelia Langley

Amelia joined the Royal College of Music in 2021. She is currently a Masters student and Robert McFadzean Whyte Award Holder under the tutelage of Dinah Harris, having previously completed a Graduate Diploma as the Helen Marjorie Tonks Scholar. She is grateful for the continued support from the Humphrey Richardson Taylor Charitable Trust and the Josephine Baker Trust. Recent performances at the RCM include Hebe and Minerva (Cover) in *Orpheus in the Underworld*, and Columbine in Ethel Smyth's *Fête Galante* and Frasquita in Bizet's *Carmen* for Opera Scenes.



Emily Rooke

Soprano Emily Rooke is studying for a Master of Performance as an Ian Evans Lombe Scholar supported by a Pauline Hartley Award. She studied in Geneva and Florence with the European Opera Academy and was a British Youth Opera Serena Fenwick Young Artist 2020. Roles in RCM Opera Scenes include Griselda (Alma Deutscher's *Cinderella*), Damigella (*L'incoronazione di Poppea*), Miles (*The Turn of the Screw*) and Lucia (*The Rape of Lucretia*). Emily recently played Lucy in Shostakovich's *Cherry Town*, Moscow with Welsh National Youth Opera.



Wu Di

Wu Di, a tenor from Fujian in China, graduated from the Royal College of Music and Nanyang Academy of Fine Arts' collaborative programme in 2020, studying under Dr Jessica Chen. He currently studies at the RCM as a Masters student under Justin Lavender. He has sung the title role in Weber's *Abu Hassan* (2019), Cacatoï in Offenbach's *L'île de Tulipatan* (2018) and Marchand d'habits in Offenbach's *Mesdames de la Halle* (2018) in Lee Foundation Theatre, Singapore.



Astrid Montén

Swedish soprano Astrid Montén is a third-year undergraduate at the Royal College of Music, where she is a Bruce-Payne Vaseppi Scholar. Astrid has previously been awarded the Joel Berglund Scholarship from the Royal Opera Soloist Foundation in Stockholm. In 2019, Astrid performed the role of Erste Dame in Mozart's *Die Zauberflöte* at the Berlin Opera Academy, and she held her first solo concert in Stockholm the same year.

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RCM CHAMBER MUSIC

Tuesday 14 March, 1.05pm

Performance Studio

Dvořák
(1841–1904)

String Quartet no 12 in F major op 96
'American'
i Allegro ma non troppo

9'

Celeste Quartet
Angélique Martinet violin
Sally Aiko Dando violin
Declan Wicks viola
Carys Underwood cello

Berkeley
(1903–1989)

Concertino op 49
i Allegro moderato
ii Aria I: Lento
iii Aria II: Andantino
iv Vivace

9'

Samuel Finch flute
Sharon Zhou violin
Astrid Munro cello
Ceci Keiffer piano

Ravel
(1875–1937)

Violin Sonata no 2 in G major
i Allegretto
ii Blues. Moderato
iii Perpetuum mobile. Allegro

15'

Greta Bommarito violin
Alessio Enea piano

Fanny Mendelssohn
(1805–1847)

Piano Trio op 11
i Allegro molto vivace

11'

Joe Macdonald violin
Carys Underwood cello
Archie Bonham piano

Upcoming Events

CHAMBER SPOTLIGHT

Wednesday 15 March, 6pm

Performance Hall

Repertoire to include:

Ed Driver Fruits Of Their Labour

Paul Schoenfield Café Music

Steve Reich Different Trains

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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CHAMBER SPOTLIGHT: DIFFERENT TRAINS

Wednesday 15 March, 6pm

Performance Hall



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CHAMBER SPOTLIGHT: DIFFERENT TRAINS

Wednesday 15 March, 6pm, Performance Hall

Ed Driver (b 2000)	Fruits Of Their Labour (world premiere)	10'
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Michal Oren conductor

Ed Pelham clarinet

Tabitha Bolter horn

Stone Tung trumpet

Aidan Campbell bassoon

Eddie Curtis bass trombone

Paul Schoenfield (b 1947)	Café Music	15'
	<i>i Allegro</i>	
	<i>ii Rubato, andante moderato</i>	
	<i>iii Presto</i>	

Rubie Besin violin

Layla Ballard cello

Alexander Doronin piano

Steve Reich (b 1936)	Different Trains	30'
	<i>i America – Before the War</i>	
	<i>ii Europe – During the War</i>	
	<i>iii After the War</i>	

Sara Belic violin

Jordan Brooks violin

Scott Storey violin

Sam Hwang cello

Tonight, RCM Chamber musicians take us from a bustling cosmopolitan restaurant in Minneapolis to a harrowing wartime train ride in a dynamic, poignant programme.

We open with the world premiere of RCM composition student Ed Driver's new work *Fruits Of Their Labour*. Of the piece, Ed says: '*Fruits Of Their Labour* deals with unfolding, unfurling, and unwinding. The pitch material is based on a Czech folk song which I found especially striking, although the piece is not concerned with reproducing the bucolic imagery of the song's text. Instead, the music follows an arc that traces fluctuations between movement and stasis, exploring varying degrees of density. The ensemble works as a dynamic unit; everything each individual plays has consequences for the collective. The players pull the mass this way and that, each time slightly changing the course of the music, the anchors of which are constantly repositioned and reconfigured. Everything is in a state of opening up and blooming.'

Next follows Paul Schoenfield's evocative *Café Music*. Schoenfield was formerly an acclaimed concert pianist and is now renowned as a composer, particularly of solo and chamber piano music. His work often has an urbane, multicultural feel, drawing on folk and popular styles including the music of his Jewish heritage. *Café Music*, commissioned and premiered by the St Paul Chamber Orchestra in 1987, was inspired by his experience playing with the house trio at the sophisticated Murray's restaurant in Minneapolis, Minnesota, entertaining a range of diners using music of myriad styles. Of the work, Schoenfield claimed: 'my intention was to write a kind of high-class dinner music – music which could be played at a restaurant, but might also (just barely) find its way into a concert hall'. The fast, swinging *Allegro* incorporates elements of jazz and ragtime, leading to a soft, bluesy ballad based on a Chassidic Jewish traditional melody in the *Rubato*, *andante moderato*. The work closes at breakneck speed with a raucous *Presto*.

We finish with Steve Reich's epic *Different Trains*. A founding proponent of American minimalism, Reich's style combines repetitive, cell-based melodic and structural development with imaginative, often unpredictable concepts for his works. Inspired by childhood train journeys to visit his separated parents during the Second World War, in *Different Trains*, Reich muses on how different his experience of trains as a Jew would have been had he lived across the Atlantic. The work uses one of his stylistic hallmarks, 'speech melody', where the rhythm and intonation of snippets of speech are used as structural building blocks. *Different Trains* is built around fragments of interviews with Reich's old governess, a retired Pullman train porter, and two Holocaust survivors, along with a range of recorded train sounds. Each fragment is introduced by a single instrument (usually viola for female voices and cello for male) then dispersed throughout the ensemble and amplified by two pre-recorded string quartets. The driving rhythm and texture depicts a hurtling train, while the three movements (played without pauses) poignantly allude to the experiences of European Jews. *America, Before the War*, focusses on the literal train journeys Reich took as a child; *Europe, During the War*, recounts the experiences of European Jewish children taken by train to concentration camps; finally, *After the War* intersperses cautious optimism at the end of the horror with the raw memories of survivors.

Ed Driver

Ed Driver is a British composer and performer currently studying for a Master's degree in composition at the RCM, where he is an H R Taylor Charitable Trust Scholar. He won his first composition prize, the Howard Greenwood Composition Award, in 2017. Upon completion of his undergraduate degree at the University of Birmingham, where he studied with Michael Zev Gordon and Ryan Latimer, Ed was awarded the COMPASS Composition Prize in association with the Birmingham Contemporary Music Group. He has also collaborated with other leading contemporary ensembles, having written music for the Hermes Experiment and the Fidelio Trio. Fascinated by aesthetics, his recent music often aims to intertwine the logic of socio-philosophical concepts with a vibrant sense of humour. Ed holds a Vaughan Williams Bursary and is grateful for the continued support of the Vaughan Williams Foundation.

Michal Oren

Michal Oren is an award-winning conductor and a clarinetist from Tel-Aviv, Israel. Michal's work represents a contemporary modern approach aiming to combine classical music with additional arts as a new step in the 21st century's cultural creation. Michal is currently studying for her Master's of Performance in orchestral conducting at the RCM under the conductors Toby Purser, Peter Stark and Howard Williams, as a Victor and Lilian Hochhauser Scholar. She was awarded a distinction for her Bachelor of Music in orchestral conducting from the Buchmann-Mehta School of Music in Tel Aviv University, under the conductor Yi-An Xu. In 2020 Michal won first prize in the Buchmann-Mehta School of Music Conducting Competition. Michal is a Residence Music Scholar of The Robert Anderson Trust and winner of the America-Israel Cultural Foundation scholarships since 2015. Michal is the musical director of the Orchestra of Petach-Tikva Museum of Art in Israel.

UPCOMING EVENTS

RCM CHAMBER MUSIC

Thursday 16 March, 6pm
Performance Hall

Repertoire to include:

Rebecca Clarke Morpheus

Albeniz Córdoba

Piazzolla Histoire du Tango

Michael Nyman Songs for Tony

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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RCM CHAMBER MUSIC: ASTATINE TRIO

Thursday 16 March, 1.05pm

Performance Hall

RCM CHAMBER MUSIC: ASTATINE TRIO

Thursday 16 March, 1.05pm, Performance Hall

Daniel Arango-Prada (b 1987)	Trois hétéronymes for piano trio	8'
Tailleferre (1892–1983)	Piano Trio <i>i</i> <i>Allegro animato</i> <i>ii</i> <i>Allegro vivace</i> <i>iii</i> <i>Moderato</i> <i>iv</i> <i>Trés animé</i>	14'
Mendelssohn (1809–1847)	Piano Trio no 2 in C minor op 66 <i>i</i> <i>Allegro energico e con fuoco</i> <i>i</i> <i>Andante espressivo</i> <i>iii</i> <i>Scherzo: Molto allegro quasi presto</i> <i>iv</i> <i>Finale: Allegro appassionato</i>	28'
Astatine Trio Julia Blachuta violin Riya Hamie cello Berniya Hamie piano		

Ensemble Biography

Formed at the Royal College of Music in 2021, the Astatine Trio were awarded first prize at the 2022 Senior Intercollegiate Piano Trio competition as the youngest entrants, with an average age of 18. They went on to win first prize and the Luigi Boccherini Prize at the International Virtuoso and Belcanto Chamber competition (held in Lucca, Italy) in July 2022 and won joint first prize at the Birmingham International Piano Chamber Music competition in November 2022. Most recently, they have been selected as the youngest of ten trios participating in the Lyon International Chamber Music competition in April 2023.

In July 2022, the Astatine Trio were selected by the Virtuoso and Belcanto Festival for a public masterclass with Alfred Brendel, after which they were invited by the legendary artist to undertake further work with him privately. They were chosen as one of four groups participating in ChamberStudio's Hans Keller Forum 2022–23, receiving mentoring from Alasdair Beatson, John Myerscough and Richard Ireland at three intensive residencies. They also benefit from regular coaching with Prach Boondiskulchok.

The Astatine Trio regularly perform in the UK and abroad and gave their debut performance at Wigmore Hall in May 2022. They are grateful for the support of Maggie Grimsdell, Philip Carne, the Piano Trio Society and the Nicholas Boas Charitable Trust.



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Programme details correct at time of going to print.

UPCOMING EVENTS

RCM CHAMBER MUSIC

Thursday 16 March, 6pm
Performance Hall

Repertoire to include:

Rebecca Clarke Morpheus

Albeniz Córdoba

Piazzolla Histoire du Tango

Franck Violin Sonata in A major

Michael Nyman Songs for Tony

Tickets: Pay What You Can

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ROYAL
COLLEGE
OF MUSIC
London

RCM CHAMBER MUSIC

Thursday 16 March, 6pm

Performance Hall

R Clarke
(1886–1979)

Morpheus

7'

Xinyue Kang viola
Kumi Matsuo piano

Franck
(1822–1890)

Violin Sonata in A major
i Allegretto ben moderato
ii Allegro

14'

Grace Sibre violin
Thomas Luke piano

Albeniz
(1860–1909)

Córdoba

7'

Piazzolla
(1921–1992)

Histoire du Tango
ii Café 1930

7'

Yuting Wu guitar
Fei Pu cello

Michael Nyman

Songs for Tony

17'

Haven Quartet
Katie Bunney soprano saxophone
Yajing Zhang alto saxophone
Bex Lycett tenor saxophone
Maddie Wegg baritone saxophone

Upcoming Events

RCM CHAMBER MUSIC

Tuesday 21 March, 1.05pm

Performance Studio

Repertoire to include:

Beethoven Cello Sonata no 4 in C major op 102, no 1

Ravel Miroirs

Caplet Conte Fantastique d'après une des histoires extraordinaires d'Edgar Allan Poë

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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Programme details correct at time of going to print.



ROYAL
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OF MUSIC
London

MUSIC IN THE MUSEUM

Friday 17 March, 12.30 pm

Museum Gallery

JS Bach
(1685–1750)

Ich bin ein guter Hirt BWV 85 2'
i Ich bin ein guter Hirt

JS Bach

Tritt auf die Glaubensbahn BWV 152 3'
ii Tritt auf die Glaubensbahn

Cantata Club

Aleksi Koponen Baritone

Kate Bingham recorder

Ali Baumann cello

Ceci Keiffer harpsichord

Beethoven
(1770–1827)

String Trio in E flat major op 3 25'
i Allegro con brio
ii Andante
iii Minuetto and Trio

Kairos Trio

Lily Harwood violin

Layla Ballard cello

Elena Accogli viola

Ernst
(1814–1865)

Variations on 'the Last Rose of Summer' 11'

Joel Munday violin

Upcoming Events

RCM CHAMBER MUSIC

Tuesday 21 March, 1.05pm

Performance Studio

Repertoire to include:

Beethoven Cello Sonata no 4 in C major op 102, no 1

Ravel Miroirs

Caplet Conte Fantastique d'après une des histoires extraordinaires d'Edgar Allan Poë

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RCM AT ST. MARY ABBOTS

Friday 17 March, 1.05pm

London

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

JS Bach (1685–1750)	Concerto in D major BWV 972	10'
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Seungyeon Lee guitar
Mark Dangerfield guitar

Scriabin (1872–1915)	Piano Sonata no 3 in F sharp minor op 23	11'
	<i>i Dramatico</i>	
	<i>ii Allegretto</i>	

Fangwei Zhao piano

Sevda Mammadli	Lachin ballade	6'
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Vusala Babayeva piano

Shostakovich (1906–1975)	Cello Sonata in D minor op 40	14'
	<i>i Allegro no troppo</i>	
	<i>ii Allegro</i>	

Yuying Zhang cello
Shuyi Li piano

Upcoming Events

RCM AT ST MARY ABBOTS

Friday 24 March, 1.05pm

St Mary Abbots Church

Repertoire to include:

Asher Joyce Away

Turina Sevillana (Fantasia)

Franck Violin Sonata in A major

Ravel Gaspard de la nuit

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

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R O Y A L
C O L L E G E
O F M U S I C
London

Junior Department
Contemporary Music Concert

Saturday 18 March 2023, 5.15pm, Performance Hall

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at www.rcm.ac.uk.*

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Fernando Lee	Monody Ellie Curson <i>trombone</i>	3'
Aurelia Walker	The Arrival Niamh Connellan & Tom Kirby <i>oboe</i> Amalia Beeko & Larry Zhang <i>clarinet</i> Noah Hall & Polly Bishop <i>horn</i> Annabella May-Francis & Cailin Breslin <i>bassoon</i>	3.5'
Antonia Zadrag	Scherzo & Nocturne Jennifer Chen <i>flute</i> Emilia Gahan <i>oboe</i> Nina Lin <i>clarinet</i> Lucas Wan <i>horn</i> Smera Sachin <i>bassoon</i>	5.5'
Alec Thurbin	Avian Majesty Antonia Zadrag & Shreya Glover <i>violin</i> Annabel Hannay <i>viola</i> Haru Ogiwara <i>cello</i>	3'
Alex Crawford	Triptych George Richardson-Jones & Katerina Calic <i>violin</i> Isaac Scheer <i>viola</i> Isabella Song <i>cello</i>	4'
Billie Reason	Chronology Kim Mai Hua & Clio Harwood <i>violin</i> Anneka Vetter <i>viola</i> Megan Clarke <i>cello</i>	6'

Methu Menuwara	The Merry-Go-Round Isabel Woolf & Michelle Wang <i>violin</i> Shivani Jansari <i>viola</i> Jamie Zweimueller <i>cello</i>	5'
Tristan McCardel	Metamorphosis Chloe Zhou & Tristan McCardel <i>violin</i> Elsa Chung <i>viola</i> Gabriella Zailer-Fletcher <i>cello</i>	4'
Jamaal Kashim	Indistinct Dream Jamaal Kashim <i>harp</i>	5'
William Yu	Piano Trio Audrey Wang <i>piano</i> Chloe Zhou <i>violin</i> Aglaia Carvallo-Dubost <i>cello</i>	3.5'
Isabella Rose Nichols	Out Damned Spot Isabella Rose Nichols <i>voice and guitar</i> Sumona Dasgupta, Sophie Bainbridge, Miranda Robertson <i>voice</i>	2'
Imogen Gray	Serenade Imogen Gray <i>piano</i> , Smera Sachin <i>bassoon</i>	2.5'
Asher Saipe	Saxophone Quartet Simeon Lord <i>soprano</i> Rosemary Ball <i>alto</i> Jake Fokes <i>tenor</i> Amy Curry <i>baritone</i>	3'

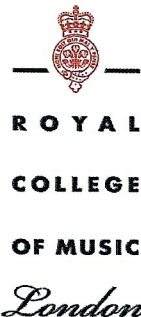


Many thanks to our composition teachers:
Bushra El-Turk, James Hoyle, Jonathan Pitkin and Simon Speare

and to our Chamber Music Coaches:
Stephen Bryant, Douglas Mitchell, Anna Hashimoto, Sarah-Jane Bradley,
James Halsey, Julia Wilson, Sarah Markham, Daniel Hill, Juliet Edwards

Royal College of Music Junior Department
Prince Consort Road, London SW7 2BS
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Miranda Francis *Head of Junior Programmes*
Ben Storey *Assistant Head of Junior Programmes*
Gill Redfern *Administrator* **Molly Bevan** *Administrative Coordinator*
John Mitchell *Performance Manager* **Simon Speare** *Head of Composition*



Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Petr Limonov *piano*

Saturday 18 March 2023, 3pm
Performance Studio

Welcome to the Royal College of Music Junior Department and our weekly Performers Platform, where students are given the opportunity to play alongside one of the country's finest accompanists and receive expert performance feedback. For the benefit of musicians and audience members, please turn off your mobile phone. Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. For safeguarding and copyright reasons, it is not permitted to make audio or video recordings during Performers Platform. Thank you for your co-operation.

- 3.00 Piano Trio (Maria Tarasewicz *tutor*)
Victoria De Melo *piano* Mae Amin *violin* Euna Oh *cello*
Mendelssohn Piano Trio op49 in D minor *i Molto allegro agitato* 10'
- 3.15 Jamie Jones *viola* (pupil of Sarah-Jane Bradley)
Forsyth Viola Concerto *i Appassionato - Allegro con spirito* 10'
- 3.30 Michael Tao *piano* (pupil of Konstantin Lapshin)
Chopin Ballade no 4 in F Minor op52 12'
- 3.45 String Quartet (Amy Tress *tutor*)
Teresa Kiang & Hector Bizet *violin* Izabela Ward *viola* Larry Jang *cello*
Mendelssohn Quartet in E flat major op12 *ii Canzonetta* 4'
- 4.00 Mae Amin *violin* (pupil of Mona Kodama)
Dvorak Romantic Pieces *iii Allegro appassionato* 4'
Fallá Danse Espagnole 4.5'

- 4.15 Anna Lea Gonzales Duba *cello* (pupil of Robin Thompson-Clarke)
Faure *Après un Reve* 3.5'
- 4.30 Deedeh Rouhani *piano* (pupil of Norma Fisher)
Bach *Prelude and Fugue no2 in C Minor Book 1 BWV847* 3.5'
- 4.45 String Quartet (Leandro Silvera *tutor*)
Chloe Prins & Nellie Holmes *violin* Sassan Bhanji *viola* Riya Hamie *cello*
Schubert String Quartet no14 in D minor D 810 *Death and the Maiden*
i Allegro 11'
- 5.00 Sapphire Ng *piano* (pupil of Yekaterina Lebedeva)
Haydn *Menuet from Sonata in B minor* 4'
Scarlatti *Sonata in B minor* 5'



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ROYAL

COLLEGE

OF MUSIC

London

Junior Department
Symphony Orchestra Concert

Jacques Cohen *conductor*

Jaren Ziegler *viola*

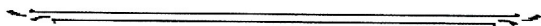
winner of the 2022 Peter Morrison Concerto Competition

7pm, Saturday 18 March 2023
Amaryllis Fleming Concert Hall, RCM

Welcome to this evening's concert at the RCM Junior Department (RCMJJD). By the end of this term RCMJD students will have enjoyed a wide range of performance opportunities including Soloist, Contemporary, Chamber and Ensemble Concerts, together with our weekly Performers Platforms. JD pianists have taken part in the RCM Keyboard festival and outside of College, JD students have given two recitals in the Royal Albert Hall's Elgar Room, and JD Chamber groups have performed at Conway Hall and the Worshipful Company of Saddlers.

Since its inception the Royal College of Music Junior Department has evolved to meet the musical needs of our students and adapted to the changing educational and musical landscape. We provide a programme designed to prepare students for musical life in the 21st century, so we aim to produce happy, successful, healthy, entrepreneurial and flexible young musicians who can meet the ever-changing demands of the profession. This academic year over £225,000 of bursary support is being accessed by families where there is the most need – furthering the RCM's mission to offer an inspirational learning experience for all, regardless of financial means. The RCMJD is grateful to the Government's Music & Dance Scheme, the Leverhulme Trust, the Wolfson Foundation, the Humphrey Richardson Taylor Charitable Trust, RCMJD Bursary Scheme, ABRSM (Junior Scholarship), Abinger Hammer Village School Trust, Alchemy Foundation, Awards for Young Musicians, Meredith & Denis Coleman, Dorothy L Sayers Society, Estate of Humphrey Searle, Future Talent, Granger Award, John Curwen Society, PRS for Music Foundation, Roger Quick, Saddlers' Company, Sascha Lasserson Memorial Trust and the Wrightson Trust for their generous support.

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Jacques Cohen (b.1969)	Quiet Music	8'
Walton (1902-1983)	Viola Concerto <i>i Andante comodo</i> <i>ii Scherzo and trio</i> <i>iii Finale - allegro moderato</i>	25'
Interval 20 minutes		
Elgar (1857-1934)	Variations On An Original Theme op 36 Enigma <i>Enigma: Andante</i> C.A.E. H.D.S.P. R.B.T. W.M.B. R.P.A. Ysobel Troyte W.N. <i>Nimrod</i> Dorabella G.R.S. B.G.N. <i>untitled romanza</i> E.D.U. <i>Finale</i>	30'

Jacques Cohen *Quiet Music*

Quiet Music is one of the very first pieces I wrote for orchestra. I conducted the premiere in 1992 with a student orchestra whilst I was still a student myself and it still remains one of my most regularly performed orchestral pieces. The piece was originally conceived as the second of a set of three little piano pieces which were somewhat macabre in character. Indeed, one of my friends at the time suggested as a possible title *Danger in the Nursery*! At the same time, I was also contemplating writing an opera on the subject of Oscar Wilde's novel *The Picture of Dorian Gray* and was thinking of ways in which the gradual distortion of the picture in the story, representing moral decay, could in turn be described by a simple diatonic melody gradually undermined by non-diatonic harmony. Although I did not know it at the time, this has become a prominent feature of some of the music I have written since.

Quiet Music is based on the alternation of two notes, G and A flat, which are in some way present throughout and which emerge most prominently at the central climax - some listeners may notice that the piece is not entirely quiet!

Programme note by Jacques Cohen

Walton *Viola Concerto*

English composer William Walton was born in 1902 and during his sixty-year career, he composed music in several classical genres from film scores to opera. Towards the end of 1928, the conductor Sir Thomas Beecham suggested that Walton should write a **Concerto** for the renowned violist Lionel Tertis. Walton agreed to this proposition and wrote the concerto while wintering in Amalfi, Italy. Whilst working on the concerto, he considered it potentially his finest work to date. On his return to England in the spring of 1929, Walton sent the completed version to Tertis, who bluntly rejected it due to its modernity. He later regretted this decision, and in his autobiography stated 'I had not learnt to appreciate Walton's style...it took me time to realise what a tower of strength in the literature of the viola is this concerto'. As a result of Tertis's initial dismissal of Walton's work, the responsibility of the concerto's premiere on 3 October 1929 fell to the great viola-playing composer, Paul Hindemith. This first performance took place at the Proms in the Queen's Hall with the Henry Wood Symphony Orchestra. Walton wasn't such a fan of his German colleague's performance and Hindemith was unimpressed by the British Orchestra. The composer later wrote that Hindemith's 'technique was marvellous, but he was rough – no nonsense about it. He just stood up and played.' Despite this, the concerto was well received by the audience and critics.

In the first movement, the viola emerges from a murky three-bar introduction in which muted strings and clarinet establish a major-minor ambiguity. The viola is introduced with a lyrical outpour of expression and melancholia that begins with the interval of a third - one that connotes intense longing. As the movement evolves, the viola and orchestra converse before the pace quickens and a series of aggressive chords leads into the second subject – a theme of tranquillity. This theme blossoms and develops at varying dynamics and speeds until a vigorous tutti is reached. The movement ends peacefully with the yearning theme with which it began. The second movement, abnormally for a concerto, possesses the character of a scherzo. Walton indulges in elements of agility and wit that are built upon the foundations of a spiky neo-classical rhythmic drive. In contrast to the first movement, the short *Vivo, con molto preciso* is lively and playful, characterised by dance-like syncopated rhythms and dramatic fluctuations in dynamics and textures. The viola and orchestra chase each other, playing the theme in turn. Full orchestral passages alternate with lightly accompanied virtuosic viola solos which feature the use of double stops, harmonics, spiccato and martellato semiquavers.

Longest of the three movements, the Finale is most varied and in the words of the musicologist Christopher Palmer, 'Here Walton pulls out all the stops'. Introduced by the bassoon, the first theme is lively; elongating the rising fourths heard in the scherzo to fifths. The development section features this theme, but it is gradually divided and broken down into fragments which accompany a long cantabile subject for the viola and woodwind. A distinct picture of the composer's maturing style is seen in the loop patterns, irregular rhythmic devices, conjunct motion and all the forward impetus. The movement's climax is reached in the manner of a grand orchestral fugue. Eventually, the viola re-enters with arguably the most memorable section of the whole concerto – an exceptionally pensive epilogue. This segment of the work is one in which the viola reimagines the original theme of the first movement. It is a moment of serene beauty and it epitomises reflection. The viola dwells over a whirlwind of a journey that has come before and decides to go right back to the very beginning before entering a coda that draws the earlier themes together in a section characteristic of Walton's fugal treatment. The concerto ends in a truly nostalgic demeanour – it started with a rising minor third and now ends with a descending minor third. The music dies away and a compounding storyline ties to a close.

Programme note by Jaren Ziegler

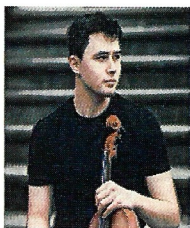
Elgar Variations On An Original Theme op 36 *Enigma*

Hailed as a prominent national figure, Elgar was deeply respected and admired as a composer whose musical works reflect intensity, warmth and melancholy. A leading musical persona of the Edwardian era and the first major advocate of British classical music since the 18th century, his early career was not particularly spectacular, but this all changed with his finest choral masterpiece *The Dream of Gerontius* in 1900. His marriage in 1889 to Caroline Alice Roberts, an aristocrat's daughter who believed passionately in his talent, proved pivotal in furthering his success through her connections to the upper echelons of society and her continued encouragement and support. Although Elgar was knighted in 1904 and appointed Master of the King's Musick in 1924, he still harboured feelings of being an outsider, both musically and socially, due to his humble origins in a class-conscious society of Victorian and Edwardian Britain – a Roman Catholic in a predominantly Anglican country and a self-taught composer circling amongst academic musicians. Nevertheless, Elgar's compositions are still celebrated and enjoyed to this day.

The *Enigma Variations* composed in 1898 is a large scale orchestral piece that became a landmark in English music and a turning point for Elgar. 'Commenced in a spirit of humour and continued in deep seriousness' is how Elgar described the work. The grand scheme structure is an original theme and 14 variations. Each is cryptic in nature and acts as a musical sketch describing one of his friends apart from the last one, which represents Elgar himself. Elgar introduces two mysteries in this work: the identity of the friends depicted within and a principal theme that never appears. The clues provided as initials or nicknames for the variations rendered the mystery of the acquaintances easy to solve. However, the elusive principal theme has puzzled musicologists to date. Elgar wrote in his own programme notes for the first performance in 1898, 'The Enigma I will not explain - its 'dark saying' must be left unguessed, and I warn you that the apparent connection between the variations and the theme is often of the slightest texture; further, through and over the whole set, another and larger theme 'goes' but is not played... So the principal Theme never appears'. The heading 'Enigma' is justified by the fact that it is possible to add another phrase, which is quite familiar, above the original theme.

Theme: A reflective melody in G minor featuring the interval of a seventh, Elgar's favourite. Second melody in the hopeful uplifting key of G major. *Variation 1* (C.A.E.): Caroline Alice Elgar, a loving tribute. Elgar writes 'the variation is really a prolongation of the theme with what I wished to be romantic and delicate additions; those who knew C.A.E. will understand this reference to one whose life was a romantic and delicate inspiration'. *Variation 2* (H.D.S.P.): Hew David Steuart-Powell, a pianist with whom Elgar often played chamber music. The music reflects the wildly chromatic warm up exercises that were Hew's trademark! *Variation 3* (R.B.T.): Richard Baxter Townshend, a writer and amateur actor. Elgar mimics his comical low voice flying off occasionally into soprano timbre. *Variation 4* (W.M.B.): William Meath Baker, a country squire with abrupt manners and a notable tendency to bang the door upon leaving a room. *Variation 5* (R.P.A.): Richard Penrose Arnold, a pianist and deep thinker who held serious conversations with Elgar, often broken up by whimsical, witty remarks. Elgar represents Arnold's nobility of mind with most expansive and inspired melodies in the strings. *Variation 6* (Ysobel): Isabel Fitton, an amateur violist. Elgar includes a private joke involving a notoriously tricky section to play. *Variation 7* (Troyte): Arthur Troyte Griffith, an architect, one of Elgar's closest friends. This recounts a frantic and ultimately futile attempt to teach him to play the piano. *Variation 8* (W.N.): Winifred Norbury, a gracious arts patron, Elgar includes an echo of her characteristic laugh. *Variation 9* (Nimrod): August Jaeger, named after the Biblical hunter in Genesis and depicting Elgar's closest friend, publisher and confidant. The most loved of the variations was inspired by a conversation about Beethoven's slow movements. *Variation 10* (Dorabella): Dora Penny, the nickname was taken from Mozart's *Così fan tutte* hinting at her flirtatious character. Elgar depicts her slight stutter in this variation. *Variation 11* (G.R.S.): George Robertson Sinclair, organist. Elgar based this variation on his bulldog swimming and barking in the river Wye. *Variation 12* (B.G.N.): Basil George Nevinson, a cellist devoted to Elgar who returns the fondness with a beautiful extended cello solo. *Variation 13* (* * * Romanza): the identity remains a subject of speculation. Elgar mentions a ship on a voyage thus the music reflects a sense of longing. *Variation 14* (E.D.U.): Edo was Alice's nickname for her husband. This is a portrait of Elgar himself. The music of Alice and Nimrod is woven back into the fabric of this fiery and dynamic finale. Elgar asserts his confident and positive personality alongside those closest to him.

Programme note by Kim Mai Hua



Jaren Ziegler is a year 12 student at University College School in London. He started playing the viola at age 6 and studies with Jacky Woods. Jaren is the winner of the BBC Young Musician Strings Final 2022, the first violist ever to be awarded this title. He performed in the Grand Final with the BBC Philharmonic conducted by Mark Wigglesworth. In 2021, he was the youngest semi-finalist in the Cecil Aronowitz International Viola Competition. In the same year he joined the renowned international string ensemble LGT Young Soloists. He tours regularly with them and has recorded at Abbey Road Studios.

Jaren has been awarded 1st prize in the RCMJD Peter Morrison Concerto Competition, Bromsgrove Young Musicians' Platform, Junior Royal Academy Viola Prize and the North London Music Festival String Recital. He has performed as a soloist at the Royal Festival Hall and as a member of the National Youth Orchestra of Great Britain. Jaren is a passionate chamber musician and has won numerous awards with Parkview Chamber as well as performing at St John's Smith Square. He has participated in masterclasses with Nobuko Imai,

Lawrence Power, Maxim Rysanov, Timothy Ridout, Thomas Selditz, Jonathan Barritt, Martin Outram and Juan Miguel Hernandez. He also takes further studies with Matthew Jones, Professor of Viola at Guildhall School.

This year Jaren has been selected for the Verbier Academy's 2023 Soloist Programme. He will also perform with the London Mozart Players at St Jude's Proms and as a soloist with The Purcell School Orchestra for the opening of the Chiltern Arts Festival. He will present recitals at Bath Festival, Oxford Coffee Concerts and Wethersfield Chamber Concerts.

Jaren plays a Stefano Scarampella viola, kindly loaned to him by a generous donor through the Beare's International Violin Society. He is also grateful to the Young Classical Artists Trust for their generous support in their aftercare scheme for BBC Young Musician finalists.



Jacques Cohen is equally known as conductor and composer. He is Music Director of the Cohen Ensemble (formerly Isis Ensemble) and has conducted concerts and broadcasts with such groups as Kremerata Baltica, National Symphony Orchestra of Ukraine, Sofia Soloists, BBC Concert Orchestra, Albania Radio and Television Symphony Orchestra and Bucharest Philharmonic. He has worked with many choral groups such as Oxford Camerata and Lloyd's Choir, for whom he is Music Director. He has been Music Director on several opera productions with a variety of companies, and is a passionate communicator, especially renowned for his unique ability to engage audiences in concerts.

Jacques's compositions and arrangements, published by Norsk Musikforlag, include music for choir, orchestra, chamber works and opera. Commissions include pieces for Dame Evelyn Glennie (*Firefly*), Onyx Brass (*Concertino*), Piatti Quartet (*From Behind Glass*), Fitzwilliam Quartet (*Nun danket alle Gott*), National Youth Wind Ensemble (*Pantheon*), Tête-à-tête Opera (*The Lady of Satis House*) and Lloyd's Choir (*The Denial of St Peter*). His string orchestra arrangements, particularly that of Mussorgsky's *Pictures at an Exhibition*, are fast becoming staples of the repertoire.

Frequently heard on radio in the UK and abroad, Jacques has recorded a number of critically acclaimed CDs including the *Music for Strings* and *Transcriptions for Strings* discs (Cohen Ensemble/Meridian) and *Cohen's Carols* (Oxford Camerata/ICSM). A new CD comprising his chamber opera and other works for string quartet (Marie Vassiliou/Tippett Quartet/Meridian) is due for release later this year.

Jacques will be conducting the first performance of his *Creation* for chorus, children's chorus, alto and orchestra in London on Thursday. This large-scale work was commissioned to commemorate Christine Didelot, founder of the international Sangerstevne Choral Festival - on discovering that she was terminally ill, Christine announced her last wish to commission a work of this kind specifically from Jacques.

Jacques read music at Oxford where he conducted the university orchestras and performed his own compositions. He was awarded the Conducting Scholarship at the Royal College of Music where prizes included the Tagore Gold Medal, the college's award for its most outstanding student. In addition to numerous awards for composition, Jacques took First Prize in the NAYO British Reserve Conducting Competition and was also a Prizewinner in the Leeds Conductors' Competition. His website can be found at www.jacquescohen.co.uk.

Violin I

Chloe Prins
Rhys Evans
Flora Clapham
Frankie Davies
Isabell Karlsson
Nellie Holmes
George Richardson-Jones
Clio Harwood
Anabel Hannay
Kim Mai Hua
Chiara Ponticos

Violin II

Vivek Ramanan
Lachlan Edwards
Haolin Zhao
Antonia Zadrag
Arabella Thornton
Helena Landis
Elsa Chung
Shreya Grover
Jodi-Faye Hunt
Mayle Velasco
Hector Elwes
Edward Walton

Viola

Anneka Vetter
Annabel Marshall
Sassan Bhanji
Jamie Jones
Ella Herbert
*Summer Brooks
*Rosanna Rowe

Cello

Megan Clarke
Riya Hamie
Haru Ogiwara
Ola Kiezun
Andrew Ah-Weng
Maddy Napier
Gabriella Zailer-Fletcher
Isabella Song
Steven Marsh
Matty Oxtoby
Eva Gowen
Fernando Lee
Madeleine Murray

Double Bass

Nathan Perry
Levi Andreassen
Nathan Ng
Colin Kang
Theo Moran
Wylan Man
Lukas Hall

Flute

Isaac Skey
Ellen Roff
Amelie Sainsbury
Rachel Leary
Cyrus Tahbaz

Oboe

Niamh Connellan
Tom Kirby
Rhea Jo
Oliver Brown
Emilia Gahan

Clarinet

Amalia Beeko
Luming Zhang
Jane Hammond
Nina Linn

Bassoon

Annabella May-Francis
Cailin Breslin
*Phoebe Masters

Horn

Noah Hall
Louis Pike
*Lucas Boardman
Polly Bishop

Trumpet

Markus Sadler
Archie Chettleburgh
Hetty Christopher
Lucy Butlin
Livia Bayley

Trombone

Isaac Scheer
Ellie Curson
Alex Holford
*Jonathan Lovatt

Tuba

Nona Lawrence

Timpani & Percussion

Thomas Warner
Jesse Angeloro
Tolga Mardin
*Will Rowling

Harp

Sophia Membery
Jamaal Kashim

Organ

Joe Hyam

** denotes guest performer*

Orchestra Tutors

*** Stephen Bryant** Violin

Karen Bradley Viola

Miriam Lowbury Cello

Vera Pereira Double Bass

*** Douglas Mitchell** Woodwind

*** Philip Box** Horn

Richard Ward Brass

Chris Terian Percussion

Cecilia Sultana de Maria Harp

(* = senior tutor)

RCM Junior Department

Miranda Francis Head of Junior Programmes

Ben Storey Assistant Head of Junior Programmes

Gill Redfern Administrator

Molly Bevan Administrative Coordinator

John Mitchell Performance Manager



JUNIOR FELLOW SHOWCASE:
MAXENCE BRETEL

Monday 20 March, 6pm
Performance Hall

JUNIOR FELLOW SHOWCASE: MAXENCE BRETEL

Monday 20 March, 6pm, Performance Hall

Jörg Widman String Quartet no 3 'The Hunt' 13'
(b 1973)

Maxence Bretel violin
David Horvat violin
Sam Scheer viola
Marion Portelance cello

Boulez Anthèmes II for violin and electronic system 20'
(1925–2016)

Maxence Bretel violin
Jonathan Pitkin live electronics

Pablo Barrios Por el Puente for violin and electronic system 10'
(b 1998)

David Horvat violin

Maxence Bretel

Born in France, Maxence Bretel completed his Bachelor's and Master's studies at the RCM, benefitting from the guidance of Radu Blidar. He is currently the Constant & Kit Lambert Junior Fellow for the academic year 2022–23. As both an orchestral player and soloist, Maxence has played with some of the most notable musicians and conductors, such as Maxim Vengerov, Antonio Pappano, Nicola Benedetti, and the late Bernard Haitink. He has also enjoyed performing at both national and international venues such as the Barbican, the Royal Albert Hall, Abbey Road Studios, Shanghai Symphony Hall, and Paris' Cite de la Musique.

Maxence enjoys a wide-ranging repertoire spanning multiple, complementary eras and genres. Many of his concerts include late-Baroque compositions alongside contemporary and experimental music. Maxence has developed a particular interest in contemporary violin repertoire, recently performing masterpieces such as Luciano Berio's *Sequenza VIII* and Pierre Boulez's *Anthèmes 1*. Alongside his solo and orchestral work, Maxence is an active chamber musician, having played at festivals such as Festival de Saint-Denis in Paris, Westport Festival of Chamber Music in Ireland, and around the UK with the Occam quartet, which he co-founded in 2020. A highlight of the 2022/2023 season includes a solo appearance in Astor Piazzolla's *Cuatro Estaciones Porteñas*.

Maxence currently performs on a Circle of Carlo Antonio Testore from 1731, kindly on loan from the RCM.



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For the benefit of musicians and audience members, please turn off your mobile phone.

The RCM films many events and by attending you consent to any photography or recording. See www.rcm.ac.uk/recordingpolicy for our Public Recording Policy.

Latecomers will not be allowed into the auditorium until a suitable break. In the interests of safety, sitting or standing on the steps or floors is strictly prohibited. Thank you for your co-operation.

Programme details correct at time of going to print.

UPCOMING EVENTS

RCM CHAMBER MUSIC

Tuesday 21 March, 1.05pm
Performance Studio

Repertoire to include:

Beethoven Cello Sonata no 4 in C major op 102 no 1

Ravel Miroirs

Caplet Conte fantastique d'après une des Histoires extraordinaires d'Edgar Allan Poe

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Alice Edwards, Development Manager (Philanthropy) on **0207 591 4371** or at alice.edwards@rcm.ac.uk.



THE STRING QUARTET:
LONDON AND VIENNA

Monday 20 March, 1.05pm

Performance Hall

THE STRING QUARTET: LONDON AND VIENNA

Monday 20 March, 1.05pm, Performance Hall

Presented by the Royal College of Music and the Anglo-Austrian Society

Haydn	String Quartet op 76 no 2 'Fifths'	20'
(1732–1809)	<i>i Allegro</i>	
	<i>ii Andante o più tosto allegretto</i>	
	<i>iii Menuetto. Allegro ma non troppo</i>	
	<i>iv Vivace assai</i>	

Artel Quartet

Jiayi Chen violin

Belle Ting violin

Liliya Nigamedzyanova viola

Marilies Guschlbauer cello

Elgar	String Quartet in E minor op 83	29'
(1857–1934)	<i>i Allegro moderato</i>	
	<i>ii Piacevole (poco andante)</i>	
	<i>iii Allegro molto</i>	

Oriole Quartet

Emmanuel Webb violin

Amber Emson violin

Hattie Quick viola

Özgür Kaya cello

This exchange has been established and supported by The Anglo-Austrian Society, one of whose main goals has always been to foster and support Anglo-Austrian collaboration. In this, the arts and particularly music, have held a prominent place ever since the founding of The Anglo-Austrian Music Society in the early 1940s and subsequently The Anglo-Austrian Society.

In recognition of this history, and because 2023 marks the 75th anniversary of the founding of the Amadeus String Quartet, one of the most distinguished quartets of the twentieth century (three of whose members were refugees from Vienna and had early contact with the Anglo-Austrian Music Society), The Anglo-Austrian Society has created this award.

The two quartets who are performing today met for the first time just under a week ago. Between 16th and 18th March they were working together in Vienna. Then, after travelling to London, they have worked together again at the RCM to prepare for this lunchtime concert. The programme culminates tomorrow with an invitation-only concert at the Austrian Embassy London.

The Anglo-Austrian Society welcomed the participation of the Universität für Musik und darstellende Kunst Wien in this exchange and would like to thank the RCM, and in particular the Head of Strings, Mark Messenger, for all that has been done to support the project. The RCM Museum is currently presenting an exhibition, 'Music, Migration and Mobility', in which the Amadeus Quartet features. Do visit the exhibition to learn more about Anglo-Austrian cultural collaboration.



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Artel Quartet

Founded in Vienna in 2018, the members of the Artel Quartet unite the nations of Austria, China, Russia and Canada in a common musical language. With its lively and passionate approach to music and its commitment to original, underplayed repertoire, the ensemble is one of the up-and-coming European string quartets. Named after the traditional associations of workers, craftsmen and artisans who work together equally, the ensemble strives to create a cultural dialogue between East and West.

As finalists of the International Haydn Competition 2023, the Artel Quartet regularly performs at renowned venues including the Musikverein, the ORF Radiokulturhaus Wien, and the Schönberg Center. It has attended the Chopin Festival, the Academia Perosi and the Young Talents series at the Haydn Haus Wien, along with performances abroad in Grafenegg, Russia, Luxembourg, France, Germany, Italy and Poland.

In October 2021, the Artel Quartet played in Auschwitz for the opening of their exhibition '*far re-moved, Austria and Auschwitz*' and in May 2022 performed the Concerto for String Quartet and Orchestra by Arnold Schönberg with the Göttingen Symphony Orchestra, conducted by Daniel Spaw. The Artel Quartet also works closely with composers and directors to collaborate on new performance concepts.

The ensemble, which studies with Johannes Meissl at the University of Music and Performing Arts Vienna, has received further guidance from Isabel Charisius, Eberhard Feltz, Günter Pichler, Oliver Wille, the Quatuor Ebène, the Jerusalem Quartet, Wolfgang Redik, Are Sandbakken, Alastair Tait, Tim Vogler, and Michael Vogle

Oriole Quartet

Praised by Simone Gramaglia for their 'intelligent and passionate musicianship', the Oriole String Quartet was formed in 2021 at the RCM. The quartet comprises members of diverse nationalities and backgrounds: the quartet's leader and founder Emmanuel Webb, is an English violinist born in Israel; violinist Amber Emson hails from Germany; violist Hattie Quick is from England; cellist Özgür Kaya is from Turkey.

Recent performances outside the string quartet repertoire also include Elgar's Introduction and Allegro at the Amaryllis Fleming Concert Hall, and Pergolesi's Stabat Mater with conductor Massimo Taddia. They have received coaching from distinguished professors including Mark Messenger, Bartholomew LaFollette, Alexander Gilman, and Eckart Runge (Artemis Quartet).

As well as their busy concert schedule, current projects include a collaboration with the Australian National Academy of Music in Melbourne and they have just completed an intensive period of study with Quartetto di Cremona at the Stauffer Academy in Cremona.

The quartet and its members are grateful for the support of the following: Harrison-Frank Family Foundation, the Hattori Foundation, the Linbury and Amaryllis Fleming Scholarships, the Beare's Society, as well as a number of anonymous charitable trusts.



CHAMBER MUSIC CONCERT

TUESDAY 21 MARCH 2023

6.30 PM



*Austrian Residence
18 Belgrave Square
London SW1X 8PX*

THE ANGLO-AUSTRIAN SOCIETY CHAMBER MUSIC EXCHANGE AWARD

This exchange has been established and supported by The Anglo-Austrian Society, one of whose main goals has always been to foster and support Anglo-Austrian collaboration. In this, the arts and particularly music, they have held a prominent place ever since the founding of The Anglo-Austrian Music Society in the early 1940s and subsequently The Anglo-Austrian Society.

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The two quartets who are performing this evening met for the first time just under a week ago. Between 16th and 18th March they were working together in Vienna. Then, after travelling to London, they have worked together again at the Royal College of Music, where they gave a lunchtime concert yesterday. Tonight marks the culmination of the project. Tomorrow The Artel Quartet travels back to Vienna taking with them, we hope, memories – both professional and personal - which they will find of lasting value for their careers.

The Anglo-Austrian Society welcomed the participation of the *Universität für Musik und darstellende Kunst Wien* in this exchange and would like to thank the Royal College of Music, London, and in particular the Head of Strings, Mark Messenger, for all that has been done to support the project.

The Royal College of Music Museum is currently presenting an exhibition, 'Music, Migration and Mobility', in which the Amadeus Quartet features. As the anniversary of the founding of this quartet is in part what this exchange project is intended to mark, it is hoped that this evening's concert provides a fitting counterpoint. Do visit the exhibition if you can: it too has much to say about Anglo-Austrian cultural collaboration.



PROGRAMME

Two Pieces for String Octet, Op. 11

Shostakovich

1. *Prelude*

Jiayi Chen violin I **Belle Ting** violin II **Emmanuel Webb** violin III
Amber Emson violin IV **Liliya Nigamedzyanova** viola I
Hattie Quick viola II **Marilies Guschlbauer** cello I **Özgür Kaya** cello II

String Quartet in E Minor, Op. 59 No.2

Beethoven

1. *Allegro*
2. *Molto adagio*
3. *Allegretto*
4. *Presto*

The Artel Quartet

Jiayi Chen violin I **Belle Ting** violin II
Liliya Nigamedzyanova viola **Marilies Guschlbauer** cello

Some words from:

The Ambassador Michael Zimmermann

The Chairman, The Anglo-Austrian Society Dame Janet Ritterman

The Head of Strings, Royal College of Music Mark Messenger

String Quartet in E minor, Op. 83

Elgar

1. *Allegro moderato*
2. *Piacevole-poco andante*
3. *Allegro molto*

The Oriole Quartet

Emmanuel Webb violin I **Amber Emson** violin II
Hattie Quick viola **Özgür Kaya** cello

Two Pieces for String Octet, Op. 11

Shostakovich

1. *Scherzo*

Emmanuel Webb violin I **Amber Emson** violin II **Jiayi Chen** violin III
Belle Ting violin IV **Hattie Quick** viola I **Liliya Nigamedzyanova** viola II
Özgür Kaya cello I **Marilies Guschlbauer** cello II

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London SW1X 8PX*

THE ANGLO-AUSTRIAN SOCIETY CHAMBER MUSIC EXCHANGE AWARD

This exchange has been established and supported by The Anglo-Austrian Society, one of whose main goals has always been to foster and support Anglo-Austrian collaboration. In this, the arts and particularly music, have held a prominent place ever since the founding of The Anglo-Austrian Music Society in the early 1940s and subsequently The Anglo-Austrian Society.

In recognition of this history, and because 2023 marks the 75th anniversary of the founding of the Amadeus String Quartet, one of the most distinguished quartets of the twentieth century (three of whose members were refugees from Vienna and had early contact with the Anglo-Austrian Music Society), The Anglo-Austrian Society has created this award.

The two quartets who are performing this evening met for the first time just under a week ago. Between 16th and 18th March they were working together in Vienna. Then, after travelling to London, they have worked together again at the Royal College of Music, where they gave a lunchtime concert yesterday. Tonight marks the culmination of the project. Tomorrow The Artel Quartet travels back to Vienna taking with them, we hope, memories – both professional and personal - which they will find of lasting value for their professional lives.

The Anglo-Austrian Society welcomed the participation of the *Universität für Musik und darstellende Kunst Wien* in this exchange and would like to thank the Royal College of Music, London, and in particular the Head of Strings, Mark Messenger, for all that has been done to support the project.

The Royal College of Music Museum is currently presenting an exhibition, 'Music, Migration and Mobility', in which the Amadeus Quartet features. As the anniversary of the founding of this quartet is in part what this exchange project is intended to mark, it is hoped that this evening's concert provides a fitting counterpoint. Do visit the exhibition if you can: it too has much to say about Anglo-Austrian cultural collaboration.

PROGRAMME

Two Pieces for String Octet Op. 11

Shostakovich

1. *Prelude*

Jiayi Chen violin I **Belle Ting** violin II

Emmanuel Webb violin III **Amber Emson** IV

Liliya Nigamedzyanova viola I **Hattie Quick** viola II

Marilies Guschlbauer cello I **Özgür Kaya** cello II

String Quartet in E Minor, Op. 59 No.2

Beethoven

1. *Allegro*

2. *Molto adagio*

3. *Allegretto*

4. *Presto*

The Artel Quartet

Jiayi Chen violin I **Belle Ting** violin II

Liliya Nigamedzyanova viola **Marilies Guschlbauer** cello

Some words from:

The Ambassador Michael Zimmermann

The Chairman, The Anglo-Austrian Society Dame Janet Ritterman

The Head of Strings, Royal College of Music Mark Messenger

String Quartet in E minor, Op. 83

Elgar

1. *Allegro moderato*

2. *Piacevole-poco andante*

3. *Allegro molto*

The Oriole Quartet

Emmanuel Webb violin I **Amber Emson** violin II

Hattie Quick viola **Özgür Kaya** cello

Two Pieces for String Octet, Op. 11

Shostakovich

2. *Scherzo*

Emmanuel Webb violin I **Amber Emson** violin II

Jiayi Chen violin III **Belle Ting** violin IV

Hattie Quick viola I **Liliya Nigamedzyanova** viola II

Özgür Kaya cello I **Marilies Guschlbauer** cello II

Artel Quartet

Founded in Vienna in 2018, the members of the Artel Quartet unite the nations of Austria, China, Russia and Canada in a common musical language. With its lively and passionate approach to music and its commitment to original, underplayed repertoire, the ensemble is one of the up-and-coming European string quartets. Named after the traditional associations of workers, craftsmen and artisans who work together equally, the ensemble strives to create a cultural dialogue between East and West.

As finalists of the International Haydn Competition 2023, the Artel Quartet regularly performs at renowned venues including the Musikverein, the ORF Radiokulturhaus Wien, and the Schönberg Center. It has attended the Chopin Festival, the Academia Perosi and the Young Talents series at the Haydn Haus Wien, along with performances abroad in Grafenegg, Russia, Luxembourg, France, Germany, Italy and Poland.

In October 2021, the Artel Quartet played in Auschwitz for the opening of their exhibition '*far removed, Austria and Auschwitz*' and in May 2022 performed the Concerto for String Quartet and Orchestra by Arnold Schönberg with the Göttingen Symphony Orchestra, conducted by Daniel Spaw. The Artel Quartet also works closely with composers and directors to collaborate on new performance concepts.

The ensemble, which studies with Johannes Meissl at the University of Music and Performing Arts Vienna, has received further guidance from Isabel Charisius, Eberhard Feltz, Günter Pichler, Oliver Wille, the Quatuor Ebène, the Jerusalem Quartet, Wolfgang Redik, Are Sandbakken, Alastair Tait, Tim Vogler, and Michael Vogle.

Oriole Quartet

Praised by Simone Gramaglia for their 'intelligent and passionate musicianship', the Oriole String Quartet was formed in 2021 at the RCM. The quartet comprises members of diverse nationalities and backgrounds: the quartet's leader and founder Emmanuel Webb, is an English violinist born in Israel; violinist Amber Emson hails from Germany; violist Hattie Quick is from England; cellist Özgür Kaya is from Turkey.

Recent performances outside the string quartet repertoire also include Elgar's Introduction and Allegro at the Amaryllis Fleming Concert Hall, and Pergolesi's Stabat Mater with conductor Massimo Taddia. They have received coaching from distinguished professors including Mark Messenger, Bartholomew LaFollette, Alexander Gilman, and Eckart Runge (Artemis Quartet).

As well as their busy concert schedule, current projects include a collaboration with the Australian National Academy of Music in Melbourne and they have just completed an intensive period of study with Quartetto di Cremona at the Stauffer Academy in Cremona.

The quartet and its members are grateful for the support of the following: Harrison-Frank Family Foundation, the Hattori Foundation, the Linbury and Amaryllis Fleming Scholarships, the Beare's Society, as well as a number of anonymous charitable trusts.



ROYAL
COLLEGE
OF MUSIC

London

RCM CHAMBER MUSIC

Tuesday 21 March, 1.05 pm

Performance Studio

Beethoven
(1770–1827)

Cello Sonata no 4 in C major op 102, no 1

15'

Ada Guarneri cello
Francesco Bravi piano

Ravel
(1875–1937)

Miroirs

17'

- i* *Noctuelles*
- ii* *Oiseaux tristes*
- iii* *Une barque sur l'océan*

Gin Tsai piano

Caplet
(1878–1925)

Conte fantastique d'après une des Histoires extraordinaires
d'Edgar Allan Poe 'Le Masque de la Mort rouge'

18'

Ian Lim harp
Jane Park violin
Aries Chow violin
Howie Chiu viola
Peixuan Xie cello

Upcoming Events

MUSEUM LATES: FORTEPIANO FANTASTIC

Wednesday 22 March, 5pm

Museum Gallery

Repertoire to include:

Haydn - Piano Sonata in C major Hob XVI/50

Beethoven - Seven Variations on 'God Save the King' WoO 78

Haydn - Piano Sonata in D major Hob XVI/51

Beethoven - Five Variations on 'Rule Britannia' WoO 79

Haydn - Piano Sonata in E flat major Hob XVI/52

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Alice Edwards, Development Manager (Philanthropy) on **0207 591 4371** or at alice.edwards@rcm.ac.uk.



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Programme details correct at time of going to print.



ROYAL
COLLEGE
OF MUSIC
London

MUSEUM LATES: BROADWOOD CONCERT

Wednesday 22 March, 5pm

Museum Gallery

Haydn
(1732–1809)

Piano Sonata in C major Hob XVI/50

16'

- i Allegro*
- ii Adagio*
- iii Allegro molto*

Paul Mnatsakanov fortepiano

Beethoven
(1770–1827)

Seven Variations on 'God Save the King' WoO 78

9'

Dominika Maszczyńska fortepiano

Haydn

Piano Sonata in D major Hob XVI/51

6'

- i Andante*
- ii Finale: Presto*

Gergely Tóth-Vajna fortepiano

Beethoven

Five Variations on 'Rule Britannia' WoO 79

5'

Elizaveta Velikhova fortepiano

Haydn

Piano Sonata in E flat major Hob XVI/52

16'

- i Allegro*
- ii Adagio*
- iii Finale: Presto*

İlayda Oguz fortepiano

All performances are given on a John Broadwood and Sons grand piano from 1799

Upcoming Events

MUSIC IN THE MUSEUM

Friday 24 March, 12.30pm

Museum Gallery

Repertoire to include:

Dowland A Fancy, P. 73, Fantasy Divisions

Ciarán Farrell The Shannon Suite

JS Bach Suite no 5 in C minor BWV 1011

Tickets: Pay What You Can

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CRYPT CLASSICS

Thursday 23 March, 11am

The Crypt at St John's Smith Square

Mozart
(1756–1791)

String Quartet no 19 in C major, K 465 'Dissonance' 15'

i Adagio - Allegro
ii Andante Cantabile

Alex Raine violin
Matilda Sacco violin
Becca Marr viola
Safira Nielsen cello

Dowland
(1563–1626)

A Fancy, P 73

3'

Dodgeson
(1924–2013)

Fantasy Divisions

7'

Yuting Wu guitar

Piazzolla
(1921–1992)

Histoire du Tango

20'

i Bordello, 1900
ii Café, 1930
iii Nightclub, 1960

Haven Quartet

Katie Bunney soprano saxophone
Yajing Zhang alto saxophone
Bekki Lycett tenor saxophone
Maddie Wegg baritone saxophone

Upcoming Events

MUSIC IN THE MUSEUM

Friday 24 March, 12.30pm

Museum Gallery

Repertoire to include:

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Dodgeson Fantasy Divisions

Ciarán Farrell The Shannon Suite

JS Bach Suite no 5 in C minor BWV 1011

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RCM CHAMBER MUSIC

Thursday 23 March, 6pm

Inner Parry Room

Damase (1928–2013)	Sonatine pour deux harpes	13'
	<i>i Allegro</i>	
	<i>ii Andante</i>	
	<i>iii Presto</i>	

Dian Yi harp
Liza Rakovska harp

Rodrigo (1901–1999)	Invocacion y Danza	9'
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Arie Dakesian guitar

Scriabin (1872–1915)	Sonata no 4 op 30	8'
	<i>i Andante</i>	
	<i>ii Prestissimo Volando</i>	

Neo Hung piano

Hill (1869–1960)	String Quartet no 3 in A minor 'The Carnival'	20'
	<i>i Allegro con Fuoco</i>	
	<i>ii Andantino</i>	
	<i>iii Scherzo</i>	
	<i>iv Finale. Allegro moderato</i>	

Oriole Quartet
Emmanuel Webb violin
Amber Emson violin
Hattie Quick viola
Ozgur Kaya cello

Upcoming Events

MUSIC IN THE MUSEUM

Friday 24 March, 12.30pm

Museum Gallery

Repertoire to include:

Dowland A Fancy, P. 73

Dodgson Fantasy Divisions

Ciarán Farrell The Shannon Suite

Farnaby Three Masks

JS Bach Chromatic Fantasia and Fugue in D minor, BWV 903

Byrd Lachrimae Pavan

Tickets: Pay What You Can

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**VASILY PETRENKO CONDUCTS
SAINT-SAËNS AND STRAUSS**

Thursday 23 and Friday 24 March 2023, 7.30pm

Amaryllis Fleming Concert Hall

Vasily Petrenko conductor

Shizuku Tatsuno cello

RCM Symphony Orchestra



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VASILY PETRENKO CONDUCTS SAINT-SAËNS AND STRAUSS

Thursday 23 and Friday 24 March 2023, 7.30pm

Amaryllis Fleming Concert Hall

Supported by Her Serene Highness Heidi Princess von Hohenzollern HonRCM

Vasily Petrenko conductor

Shizuku Tatsuno cello

RCM Symphony Orchestra

Bacewicz (1909–1969)	Overture	6'
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Saint-Saëns (1835–1921)	Cello Concerto no 1 in A minor op 33	19'
	<i>i Allegro non troppo</i>	
	<i>ii Allegretto con moto</i>	
	<i>iii Allegro non troppo</i>	

INTERVAL

R Strauss (1864–1949)	Also sprach Zarathustra op 30	33'
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The RCM Symphony Orchestra plays with conductors and musicians of the highest international stature, and is frequently invited to perform in prestigious venues across London and beyond. Past and forthcoming conductors include Sakari Oramo, Sir Antonio Pappano, Thomas Zehetmair, John Wilson, Vasily Petrenko, Jessica Cottis and Rafael Payare. Performances are given after intensive, two-week rehearsals; its concerts are also broadcast live and on demand to an international audience online. The members of the RCM Symphony Orchestra are some of the world's very best young instrumentalists. They have chosen to study at the RCM because of its unrivalled blend of superlative teaching, extensive performance opportunities, and close connections with the orchestral profession. In addition to the many professors who are active professional instrumentalists, the RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia, the Royal Philharmonic Orchestra and the Chamber Orchestra of Europe. This enables students to experience professional conditions and achieve professional standards before they graduate. The RCM's long tradition of high-quality orchestral training has launched the careers of many distinguished orchestral players over several decades.

The RCM is thrilled to welcome Vasily Petrenko, world-renowned conductor and Music Director of the Royal Philharmonic Orchestra.

Trailblazing Polish composer Grażyna Bacewicz's early work for orchestra opens the concert. It was written in 1943 during the war which threatened her homeland. Despite living and working in Nazi-occupied Warsaw, Bacewicz continued to write in secret; it was not until Poland's liberation from the Nazis in 1945 that the Overture received its public premiere at the Krakow Festival of Contemporary Music. The work itself contains a musical message of hope with Morse code beaten out on the timpani – *dot dot dot dash*; the letter V symbolising victory.

RCM Concerto Competition winner Shizuku Tatsuno takes the spotlight as soloist in Saint-Saëns' virtuosic piece considered by many to be the greatest of all cello concertos. Like our opening work, the Cello Concerto was also written at a time of upheaval and conflict. 1872 saw a defeat in the Franco-Prussian War, the dissolution of Napoleon III's Second Empire, a Parisian revolt, and the setting up of the Commune of Paris (the French revolutionary government). Saint-Saëns himself fled the Siege of Paris while the city suffered attacks and starvation. When stability ensued, the Cello Concerto premiered in 1873 to great acclaim. The innovative work blended all three movements into one played without a pause.

Richard Strauss' epic tone poem *Also sprach Zarathustra* completes the programme. Composed in 1896, it was inspired by the philosopher Friedrich Nietzsche's novel *Thus Spoke Zarathustra* about an Iranian prophet. The novel includes the famous statement 'God is dead' as well as Nietzsche's concept of the Superman. Strauss structured his composition with Nietzsche's headings – nine sections played with only three pauses.

Sonnenaufgang (Sunrise)
Von den Hinterweltlern (Of the Backworldsmen)
Von der großen Sehnsucht (Of the Great Longing)
Von den Freuden und Leidenschaften (Of Joys and Passions)
Das Gräblich (The Song of the Grave)
Von der Wissenschaft (Of Science and Learning)
Der Genesende (The Convalescent)
Das Tanzlied (The Dance Song)
Nachtwandlerlied (Song of the Night Wanderer)

More recently the fanfare *Sonnenaufgang* has become iconic for its use in Stanley Kubrick's film *2001: A Space Odyssey*. The work's early reception was mixed, but it has since become a popular piece of core orchestral repertoire.

Vasily Petrenko

Vasily Petrenko is Music Director of the Royal Philharmonic Orchestra (since 2021), and Chief Conductor of the European Union Youth Orchestra (since 2015). He is Conductor Laureate of the Royal Liverpool Philharmonic Orchestra, following his hugely acclaimed 15 year tenure as their Chief Conductor from 2006–2021, and has also served as Principal Guest Conductor and subsequently Artistic Director of the State Academic Symphony Orchestra of Russia (2016–2022), Chief Conductor of the Oslo Philharmonic Orchestra (2013–2020), Principal Conductor of the National Youth Orchestra of Great Britain (2009–2013), and Principal Guest Conductor of St Petersburg's Mikhailovsky Theatre, where he began his career as Resident Conductor (1994–1997).

Vasily Petrenko started his music education at Russia's oldest music school, the St Petersburg Capella Boys Music School. He then studied at the St Petersburg Conservatoire where he participated in masterclasses with such luminary figures as Ilya Musin, Mariss Jansons and Yuri Temirkanov.

He has worked with many of the world's most prestigious orchestras including the Berlin Philharmonic, Bavarian Radio Symphony, Leipzig Gewandhaus, London Symphony, London Philharmonic, Philharmonia, Accademia Nazionale di Santa Cecilia (Rome), St Petersburg Philharmonic, Orchestre National de France, Czech Philharmonic, NHK Symphony and Sydney Symphony, and in North America has lead the Philadelphia Orchestra, Los Angeles Philharmonic Orchestra, Cleveland Orchestra, and the San Francisco, Boston, Chicago and Montreal symphony orchestras. He has appeared at the Edinburgh Festival, Grafenegg Festival and made frequent appearances at the BBC Proms. Equally at home in the opera house, and with over 30 operas in his repertoire, Vasily Petrenko has conducted widely on the operatic stage, including at Glyndebourne Festival Opera, the Opéra National de Paris, Opernhaus Zürich, the Bayerische Staatsoper, and the Metropolitan Opera, New York.

Vasily Petrenko has established a strongly defined profile as a recording artist. Amongst a wide discography, his Shostakovich, Rachmaninov and Elgar symphony cycles with the Royal Liverpool Philharmonic Orchestra have garnered worldwide acclaim. With the Oslo Philharmonic Orchestra, he has released cycles of Scriabin's symphonies and Strauss' tone poems, and selected symphonies of Prokofiev and Myaskovsky.

Shizuku Tatsuno

Japanese cellist Shizuku Tatsuno is a versatile soloist, orchestral and chamber musician. She was a winner of the RCM Chamber Competition in 2017 and is a member of the Salomé String Quartet. The Quartet has been Artist-in-Residence at the Leighton House Museum, and has taken part the Keshet Eilon International Mastercourse in Israel, Music Coll in Isle of Coll, Sacconi Festival and Wye Valley Chamber Music Festival. The Quartet has received mentorship from Mark Messenger, Simon Rowland-Jones and Richard Ireland. It was also involved in the acclaimed theatre production *Dr Semmelweis* at Bristol Old Vic in 2022. Besides her performing career in the UK, Shizuku composes her own music and performs with her band BIGLOVE in Japan. The band has recorded two albums with her compositions and embarks on yearly concert tours. After studying the cello from the age of five under Hiroshi Ishigaki, Hirohisa Miyata and Ryoichi Fujimori in Japan, Shizuku graduated from the Yehudi Menuhin School in 2016. She then completed her undergraduate and postgraduate studies at the RCM under the guidance of Thomas Carroll, Raphael Wallfisch and Richard Lester. She is currently on the Artist Diploma programme at the RCM studying with Richard Lester on a full scholarship.

Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

The RCM would like to thank the following orchestral coaches:

Gabrielle Lester (violin)
Linda Kidwell (viola)
Amanda Truelove (cello)
Tom Goodman (double bass)
Marie Lloyd (woodwind)
Alex Edmundson (brass)
Grahame King (percussion)
Ieuan Jones (harps)
Timothy Lines (tutti orchestra)

Violin I

Katherine Yoon
Viviane Plekhotkine
Shiori Shimoda
Elif Cansever
Olivia Ziani
Amy Huang
Deniz Sensoy
Xiongyufan Miao
Jessica Meakin
Esther Zaglia
Bronte Vlashi
Lucy Ruuskanen
Isabella Todes
Natasha Humphries
Faye Lam
Rubie Besin

Violin II

Polina Makhina
Isabella Azima
Tayfun Bomboz
Kaja Sesek
Theo Elwes
Lily Kettle
Cecilia Blencowe
Daniela Guillen Garcia
Zhi Hsuan Lim
Esther Branco
Sally Aiko Dando
Michelle Kolesnikov
Katie Mazur
Peng Zhen
Ana Molnar-Popa

Viola

Sam Scheer
Paul Fitzgibbon
Juan Marco Requena
Declan Wicks
Rebecca Marr
Shay Dyer
Summer Brooks
Scott Storey
Joe Berry
Anastasia Sofina
Stella Nedeva

Cello

Marion Portelance
Luis Freitas Da Cruz
Samuel Weinstein
Iza Stefanska
Clare Juan
Huayi Chen
Xiaodi Zhao
Jennifer Hui
Benjamin Jacobs
Jesse Yu
Aoqing Yang
Astrid Munro

Double Bass

Will Duerden
Danny Cleave
Daniil Margulis
Isabel Garcia Gonzalez
Ben Fosker
Lydie Horsford
Theodore Kwok
Sam Lee

Flute

Maria Filippova
Rebecca Park
Leila Hooton (pic)
Ida Li (pic)

Oboe

Ross Williams
Jessica Vinson
Patricia Gomes
Kara Battley (cor)

Clarinet

Diogo Bandola
Jesse Chiu
Rennie Sutherland (E flat)
Ed Pelham (bass)

Bassoon

Amy Thompson
Douglas McDonald
Sarah Byrne
Eva Serksnaite (contra)

Horn

Zachary Hayward
Amadea Dazeley-Gaist
Alex Grinyer
Beatriz Vila
Lucas Boardman
Jack Bradley-Buxton
Derry Sowinski

Trumpet

Jack Wilson
Katie Bannister
Rebecca Strentz
Joshua Cusworth
Archie Musselwhite

Trombone

Ben Holford
James Parkinson
Jonny Lovatt (bass)

Tuba

Connor Gingell
Josh Allen

Timpani

Murray Sedgwick

Percussion

Will Rowling
Toril Azzalini
Isaac Harari

Harp

Tannaz Beigijouina
Ansley Kan

Organ

Ivan Leung

Personnel correct at the time
of going to print.

Italics denote section
principals.

GIVE THE GIFT OF MUSIC

If you enjoyed this performance, please consider supporting us! By joining as a Friend, supporting our scholarships and artistic programmes, or remembering the RCM in your Will, you will help us secure the future of music for generations to come. All gifts make a difference, no matter the size. For more information about how you can support our global top-performing arts institution or request a legacy brochure, please get in touch with us at dae@rcm.ac.uk or 020 7591 4799. Thank you.

www.rcm.ac.uk/support

DEBUSSY AND JOHN ADAMS: SYMPHONIC REIMAGININGS

Friday 23 June 2023, 7.30pm

Queen Elizabeth Hall, Southbank Centre, London SE1 8XX

Ryan Bancroft conductor
RCM Symphony Orchestra

Hannah Kendall *The Spark Catchers*

Debussy *La mer*

John Adams *Harmonielehre*

Conductor Ryan Bancroft leads the RCM Symphony Orchestra through enchanting works from Debussy, John Adams and Hannah Kendall.

First, hear *The Spark Catchers* by RCM alumnus Hannah Kendall which was inspired by a poem written by Lemn Sissay for the 2012 London Olympics.

Following this moving work, hear Debussy's *La mer* – an evocation of the power of the ocean – followed by Adams' *Harmonielehre*, which took inspiration from a dream about a sailing oil tanker that turned into a rocket.

Tickets: Standard entry £5–£20, Concessions 25%

Tickets are sold through the Southbank Centre website, www.southbankcentre.co.uk. Please note that ticket prices above exclude the £3.50 booking fee – visit the website for more details.



ROYAL
COLLEGE
OF MUSIC

London

MUSIC IN THE MUSEUM

Friday 24 March, 12.30pm

Museum Gallery

Dowland
(1563–1626)

A Fancy, P 73

3'

Dodgson
(1924–2013)

Fantasy Divisions

7'

Yuting Wu guitar

Ciarán Farrell

The Shannon Suite
i Lough Allen
ii Lough Ree
iii Lough Derg

15'

Lydia Cochrane saxophone
Sacha Bistany guitar

Farnaby
(1560–1640)

Three Maskes

7'

JS Bach
(1685–1750)

Chromatic Fantasia and Fugue in D minor, BWV 903 7'
i Fantasia

Byrd
(1539–1623)

Lachrimae Pavan

5'

Apolline Khou harpsichord

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Alice Edwards, Development Manager (Philanthropy) on **0207 591 4371** or at alice.edwards@rcm.ac.uk.



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Latecomers will not be allowed into the auditorium until a suitable break. In the interests of safety, sitting or standing on the steps or floors is strictly prohibited. Thank you for your co-operation.

Programme details correct at time of going to print.

RCM AT ST. MARY ABBOTS

Friday 24 March, 1.05pm

London

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Anthony Plog (b 1947)	Trio for Brass <i>Part I: Allegro vivace</i> <i>Part I: Andante</i> <i>Part I: Allegro Moderato</i> <i>Part II: Allegro moderato</i> <i>Part II: Adagio</i> <i>Part II: Allegro vivace</i>	18'
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Katie Bannister flugelhorn
Amadea Dazeley-Gaist horn
Pau Hernandez Santamaria trombone

Turina (1882–1949)	Sevillana (Fantasia)	6'
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Arie Dakesian guitar

Franck (1822–1890)	Violin Sonata in A major <i>iii Ben moderato: Recitativo– fantasia</i> <i>iv Allegretto poco mosso</i>	15'
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Chenmei Jiang violin
Shuyi Li piano

Asher Joyce	Away	8'
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Sonora Quartet
Maria Noskova violin
Emily St Clair violin
Maya de Souza viola
Alexander Boyd-Bench cello

Lucy Gibbs mezzo-soprano

ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

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Programme details correct at time of going to print.



Junior Department
Contemporary Ensemble

Saturday 25 March 2023, 4.45pm
Performance Hall

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at www.rcm.ac.uk.* Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

Schoenberg (1874-1951)

Chamber Symphony no1 in E Minor op 9 22'

i Sonata - Allegro

ii Scherzo

iii Development

iv Adagio

v Recapitulation and Finale

Jacques Cohen *conductor*

Isaac Skey *flute*

Niamh Connellan *oboe*

Tom Kirby *cor anglais*

Larry Zhang *clarinet in D*

Amalia Beeko *clarinet in A*

Jane Hammond *bass clarinet*

Anna May-Francis *bassoon*

Jamie King *contra bassoon*

Noah Hall *horn 1*

Polly Bishop *horn 2*

Flora Clapham *violin 1*

Nellie Holmes *violin 2*

Jamie Jones *viola*

Haru Ogiwara *cello*

Nathan Perry *double bass*

Arnold Schoenberg's *Chamber Symphony no1 in E major op9* was composed for fifteen solo instrumentalists. It is a well-known example of the use of quartal harmony and although subdivided into five sections, it is performed as a single-movement work. The *Chamber Symphony* was completed in 1906 and premièred on 8 February 1907 in Vienna by the Rosé Quartet together with a wind ensemble from the Vienna Philharmonic, under the composer's baton.

Schoenberg conducted the work again in 1913, as part of the famed Skandalkonzert, in which its unorthodox tonalities, together with works by his student Alban Berg, incited the attendees to riot in protest and prematurely end the concert.

Leopold Stokowski gave the work its US première with the Philadelphia Orchestra on 5 November 1915 and the British première took place in 1921, at the Aeolian Hall, London. Conducted by Edward Clark, a former student of Schoenberg, the soloists included Charles Woodhouse, John Barbirolli, Léon Goossens, and brothers Aubrey and Alfred Brain.

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Miranda Francis *Head of Junior Programmes*
Ben Storey *Assistant Head of Junior Programmes*
Gill Redfern *Administrator* **Molly Bevan** *Administrative Coordinator*
John Mitchell *Performance Manager*



R O Y A L
C O L L E G E
O F M U S I C
London

Junior Department
End of Term Concert

Saturday 25 March 2023, 5.30pm
Amaryllis Fleming Concert Hall

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at www.rcm.ac.uk.* Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

Percussion Ensemble	Cameron Sinclair <i>conductor</i>	
Ron Forbes	Autun Carillon	4'
Nathan Daughtrey	Sizzle	6'
Jesse Angeloro, Jacob Carr, Luke Crown, Uma Kukreja, Tolga Mardin, Asher Saipe, Toby Shephard-Blandy, Tom Warner		
Advanced Vocal Ensemble	Joy Hill <i>conductor</i>	Cameron Eldridge <i>baritone</i>
Pärt	Magnificat	7'
Vaughan Williams	The Turtle Dove	3.5'
Sophie Bainbridge, Elizabete Bele, Sumona Dasgupta, Sophia De Reyes Mezbur, Emilia Gahan, Miranda Robertson <i>soprano/alto</i>		
Akbar Ali, James Bennett, Cameron Eldridge, Joe Hyam, Simeon Lord, Oli Mollett <i>tenor/bass</i>		

Brass Dectet	Torbjorn Hultmark <i>conductor</i>	
Jacques Cohen	Vidit Lucem Magnam	2'
Diana Burrell	Blaze	8'
Markus Sadler, Archie Chettleburgh, Hetty Christopher, Bronwen Roberts <i>trumpet</i> Isaac Scheer, Ellie Curson, Alex Holford, Belinda Mendes da Costa, Jonathan Lovatt <i>trombone</i> Louis Pike <i>horn</i> Nona Lawrence <i>tuba</i>		

Chamber Choir
Timothy Salter

Joy Hill conductor Amalia Beeko *clarinet*
Two Visions World Première 6.5'
Sic Vita (poem by Henry King)
Like Rain it sounded till it curved (Emily Dickinson)

Adele Agwu-Kalu, Sophie Bainbridge, Elizabete Bele, Hetty Christopher,
Frankie Davies, Sumona Dasgupta, Sophia De Reyes Mezbur, Nellie Holmes,
Rachel Leary, Myriam Lowe, Annabella May-Francis, Maddy Napier,
Isabella-Rose Nichols, Amy Prins, Chiara Ponticos, Isabella Song,
Gabriella Zailer-Fletcher *soprano/alto*

Akbar Ali, James Bennett, Richard Eichhorst, Cameron Eldridge, Joe Hyam,
Jamaal Kashim, Finn Kjaergaard, Oli Mollett, Billie Reason,
George Richardson-Jones, Charlie Rose, Haolin Zhao *tenor/bass*

Wind Octet
Aurelia Walker (JD Student)
Bozza

Douglas Mitchell *conductor*
The Arrival 3.5'
Octanphonie iii Allegro vivo 4'

Niamh Connellan & Tom Kirby *oboe*
Amalia Beeko & Larry Zhang *clarinet*
Noah Hall & Polly Bishop *horn*
Anna May-Francis & Cailin Breslin *bassoon*

Chamber Orchestra
Stravinsky (1882-1971)

Jacques Cohen/Christopher Hiron *directors*
Concerto in D for Strings 12'
i Vivace ii Arioso iii Rondo

Isabell Karlsson, Chloe Prins, Flora Clapham, Frankie Davies,
George Richardson-Jones, Vivek Ramanan, Rhys Evans *violin I*
Nellie Holmes, Anabel Hannay, Kim Mai Hua, Clio Harwood,
Haolin Zhao, Nathaniel Johnny *violin II*
Anneka Vetter, Sassan Bhanji, Annabel Marshall, Ella Herbert *viola*
Riya Hamie, Haru Ogiwara, Maddy Napier *cello*
Wylan Man *double bass*

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John Mitchell Performance Manager



ROYAL

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OF MUSIC

London

Junior Department Performers Platform

Gamal Khamis *specialist tutor*
Petr Limonov *piano*

Saturday 25 March 2023, 3pm
Performance Studio

Welcome to the Royal College of Music Junior Department and our weekly Performers Platform, where students are given the opportunity to play alongside one of the country's finest accompanists and receive expert performance feedback. For the benefit of musicians and audience members, please turn off your mobile phone. Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. For safeguarding and copyright reasons, it is not permitted to make audio or video recordings during Performers Platform. Thank you for your co-operation.

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|------|---|-----|
| 3.00 | Emily He <i>piano</i> (pupil of Katya Lebedeva) | |
| | Mozart Variations on Ah! vous dirai-je, Maman | 6' |
| | Chopin Nocturne in E minor | 4' |
| 3.15 | Jeffrey Chak <i>violin</i> (pupil of Megumi Rolf) | |
| | Seitz Violin Concerto no3 op12 in G minor <i>i Allegro risoluto</i> | 4' |
| | Clerambault Prelude & Allegro in G minor | 4' |
| 3.30 | Ola Kiezun <i>cello</i> (pupil of Pal Banda) | |
| | Vitali Chaconne | 10' |
| 3.45 | Mayle Velasco <i>violin</i> (pupil of Mona Kodama) | |
| | Mendelssohn Violin Concerto in E minor op64 | 12' |
| | <i>i Allegro Molto Appassionato</i> | |
| 4.00 | String Trio (Robin Thompson-Clarke <i>tutor</i>) | |
| | Tolga Mardin & Lixuan Wang <i>violin</i> Chloe Dong <i>cello</i> | |
| | Variations in G minor on a Russian Song | 8' |
| | <i>How have I offended Thee 1855</i> | |

- 4.15 Piano Trio (*Gamal Khamis tutor*)
Tuna Dyonmez *piano* Edward Walton *violin* Haru Ogiwara *cello*
Beethoven Piano Trio in D op70 no1 *Ghost* 6'
i Allegro vivace e con brio
- 4.30 Sophia Hawkins *clarinet* (pupil of Jessie Grimes)
Dunhill Phantasy Suite op91 *Allegretto, Allegro con fuoco* 5'
- 4.45 Ellie Curson *trombone* (pupil of Ruth Molins)
Hindemith Trombone Sonata *Allegro moderato maestoso* 3.5'
- 5.00 Luca Boston *piano* (pupil of Clara Rodriguez)
Chopin Nocturne op55 no1 in F minor 6'



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Junior Department Young Artists Concert
Sunday 9 July 2023 at 3pm
Wigmore Hall, 36 Wigmore St, London W1U 2BP

Dvorak Quintet op97 iv *Allegro giusto* 9.5'
Flora Clapham & Nellie Holmes *violin* Jaren Ziegler & Jamie Jones *viola* Riya Hamie *cello*
Michal Kaznowski *tutor*
Winners of the 2023 RCMJD Chamber Music Prize

Tuna Dyonmez *piano*
Debussy *La Soirée dans Grenade from Estampes* L.108 5'

Haru Ogiwara *cello*
Gaspar Cassadó *Suite for Cello iii Intermezzo e Danza Finale - a Jota* 5.5'

Advanced Vocal Ensemble Joy Hill *conductor*
John Bennet *Weep, O Mine eyes* 3'
Kristina Arakelyan *Two Love Songs* 6'
i You are loved Text by composer
ii My love is come to me Text Christina Rossetti
Sumona Dasgupta, Anneka Vetter *soprano*
Sophie Bainbridge, Emilia Gahan *alto*
Simeon Lord, Oli Mollett *tenor*
Cameron Eldridge, Joe Hyam *bass*

Isabel Karlsson *violin*
Gareth Farr *Wakatipu* 5.5'

Brahms Clarinet Quintet op115 i *Allegro* 9'
Jane Hammond *clarinet* Chloe Prins & Nellie Holmes *violin* Sassan Bhanji *viola* Riya Hamie *cello*
Leandro Silvera *tutor*

We would like to dedicate this concert to the memory of Michal Kaznowski, beloved RCMJD cello teacher, chamber music coach and colleague who died earlier this term. Michal was an extraordinarily gifted and intelligent musician and teacher. He enriched the lives of countless young musicians over his long and distinguished teaching career here at the RCMJD, at the Purcell School and at Wells Cathedral School. An esteemed orchestral player early in his career, Michal was Principal Cello of the Sadler's Wells Royal Ballet, Associate Principal of the BBC Welsh Symphony Orchestra and in the early 1980s was Principal Cello of the City of Birmingham Symphony Orchestra under Sir Simon Rattle - at the time he was the youngest person to be awarded such a senior orchestral position in the UK. In 1988 Michal became a founder member of the Maggini Quartet, and performed with the ensemble throughout Europe, North America and the Far East for 35 years. The Quartet recorded over 35 discs of 20th-century British repertoire and won the Gramophone Award and the Diapason d'Or for their recording of Sir Peter Maxwell Davies' Naxos quartets. Michal's teaching was truly inspirational and he demonstrated his love of music through his exceptional commitment to his students - his greatest pride and joy. Michal would have been totally thrilled to know that his exceptional Quintet had won our chamber music prize and that they are performing here at the Wigmore Hall in his honour.

The Royal College of Music Junior Department offers advanced training to young musicians aged 8 – 18, providing individually-tailored programmes of instrument/voice/composition lessons, supported by chamber music, orchestra, choir and musicianship classes. Some 350 students travel from all over the UK to attend the College each Saturday, and enjoy a wealth of performance opportunities including the BBC Proms as well as other regular appearances at the Royal Albert Hall, St James's Piccadilly, Wigmore Hall, Sadlers Wells Theatre, 606 Club, The Globe, Cadogan Hall and London's Southbank Centre. The RCMJD also hosts annual chamber music concerts and masterclasses from visiting artists including the Harlem and Sacconi Quartets. In recent years, RCMJD chamber musicians have performed at the House of Lords, Royal Albert Hall, Worshipful Company of Saddlers and at Sandringham for RCM President, the former Prince of Wales.

Wigmore Hall is a no-smoking venue. No recording or photographic equipment may be taken into the auditorium, nor used in any other part of the Hall without the prior written permission of the Hall Management. Wigmore Hall is equipped with a 'Loop' to help hearing aid users receive clear sound without background noise. Patrons can use the facility by switching their hearing aids over to 'T'. In accordance with the requirements of City of Westminster, persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways. If standing is permitted in the gangways at the sides and rear of the seating, it shall be limited to the numbers indicated in the notices exhibited in those positions.

Disabled Access and Facilities. Please contact House Management for full details



Director: John Gilhooly

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